

Casts and Miscasts, by Ferike Boros  
**THE NEW YORK**

# DRAMATIC MIRROR



MAY 15, 1912  
PRICE TEN CENTS

PAMELA GAYTHORNE

Next Week: Bessie Clayton, American and European Danseuse



SOME OF THE STARS IN REVIVAL OF "PATIENCE"

WHITE NY



GEORGE ARLISS AND MARGARET HALE IN "DISRAELI"

HOFFETT CHICAGO



BITA ZOLIVET AND GERRIE WHITTHORPE IN "KISMET"

WHITE NY

"PATIENCE," "DISRAELI," AND "KISMET"





# THE NEW YORK DRAMATIC MIRROR

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## Project of the Theatrical Federation

**THE MOST SIGNIFICANT** plank in the platform of the National Federation of Theatre Clubs, as set forth recently, is the announcement that the forthcoming productions by the Federation are to be offered for a lower price of admission than prevails on Broadway. The object is not to excuse slipshod performances, but to win back that large section of the public which has been barred from first-class theatres by the mounting prices at the box-office.

**THE MIRROR** heartily indorses this project for two reasons. In the first place, it may be frankly and incontrovertibly stated that not a quarter of this season's productions has been worth paying two dollars to see. The proof lies in the fact that the public simply would not pay, and the productions died from lack of financial encouragement.

The fact might be glossed over if any good could come of it. In the end, however, both commerce and art are served only by charging rates commensurate with the quality of the goods for sale. Nobody can blame a manager, perhaps, for charging every penny he thinks he can get, or even a little more, regardless of his opinion of the genuine value of the play. Such a policy, however, instead of maintaining the dignity of the theatre, can result only in rousing distrust in the minds of patrons who find themselves buying gold bricks three quarters of the time.

A certain class of people we always have with us, who will buy only the highest priced wares. Such snobbery never created anything admirable, either in the theatre or out. Their patronage is not necessary, or even desirable, for the establishment of genuine theatrical art.

This leads to the second reason for applauding the Federation in its ambition to rationalize the price of admission to theatres. Thousands of people throughout the country possess the intellectual equipment for appreciating good drama, without an exchequer that permits paying twice what it is worth. These are the people whom the theatre cannot afford to ignore if it wishes a healthy growth and a healthy clientele. They are also the people whom the Federation, more readily than any other organization, can reach if the proper steps are taken. Their patronage insures quality instead of quantity, which is certainly worth attempting to produce.

## An Unfortunate Lapse

**ONE HEARS** much about the edifying influence of the stage upon juvenile actors. Consequently any lapse is regrettable. It becomes even more so when it occurs in the programme of entertainment provided by a society which, in almost the same breath, is announcing its intention of producing worthy drama. Reference, of course, is had to The National Federation of Theatre Clubs.

One evening recently, between two speeches explaining the admirable ambitions of the movers, a midget appeared to do some impersonations. She was compounded of all the charms which characterize seven years—and they are many. In a little dress suit, with a black silk hat above her yellow-ringletted baby face, she enchanted her audience by her assurance, her spontaneity and her modesty.

But then—the "business"—of the refrain consisted of the imitation of a drunken rounder, and, with the uncanny talent for mimicry which children possess, she did it with perfect realism. Some of the audience applauded the exhibition with evident pleasure.

Could anything be more antithetical to the purpose of that meeting? Everything that the stage ought not to do was epitomized by the performance of that lovely little tot. Such an accomplishment should never be taught to a child under any circumstances and should never have been countenanced by an organization that is posing as the champion of a better theatre. It reflects discreditably upon the theatre and the society.

## The Theatre and the Methodist Church

**AT THE** General Conference of the Methodist Episcopal Church in Minneapolis, Minn., on May 4, BENJAMIN F. EDSALL, of Newark, N. J., created quite a sensation in that staid body by recommending the elimination of anti-amusement rules from the code of the sect. At present section 260 of the Discipline specifically forbids dancing, games of chance, theatregoing, horse racing and circuses. The object of Mr. EDSALL's revision is to offer a solemn warning against questionable indulgence in these amusements, but evidently not to forbid them absolutely. The resolution was referred to a committee.

Although it seems improbable that any change will be effected by the resolution, it shows the trend of modern tolerance—or, perhaps, what strict churchmen would call laxity. Beyond all question this provision of the Methodist Church to guard against immorality has been disregarded and violated as frequently as any law ever devised by man.

Whether a semi-obsolete regulation should be rescinded, or rigidly enforced, or laxly enforced, has long been a baffling question. In this case the Methodist Church adopts the last course.

As for the advisability of making the theatre a pariah, nobody who knows the theatre can for an instant sympathize with such a ruling. That it has cloaked disreputability cannot be denied; every art, and the church as well, has been put to ignoble uses at some time or other. Such practices may discredit the particular form of art and religion under which they masquerade, but they cannot kill either one or the other.

Religion is created by a craving for morality, and art is created by a craving for beauty. Both are natural, wholesome, sane; ineradicable instincts in the human race, and nothing is gained by either in denying the right of the other to existence and gratification.

## The Tag of the Year

**THE PRESENT SEASON** came to a rather abrupt stop—just before Easter, leaving only a revival or two and a few comparatively unimportant new productions to echo along Broadway. Just why Easter should have set the seal on activity does not appear, for the Winter cannot be set down as markedly unsatisfactory to producers. Possibly the *Titanic* disaster has had some effect upon the presentation of new plays, although it caused no cancellation of announcements.

A more plausible explanation lies in the desire of theatregoers to get out of doors as soon as Spring warrants. This inclination to rush the season is, from present indications, to be encouraged by the early opening of theatres in the Autumn. Several dates in August have already been selected by managers who think that month propitious for commencing.

Apparently the whole theatrical season is moving forward in the endeavor to get things started before the first enthusiasm wears off, and to escape the somewhat perfunctory attention accorded to plays at the close of the year.



# THE USHER



**O**F COURSE, The Usher watched the parading suffragettes on May 4. It was every bit as good as a theatrical production, for an efficient stage-manager had evidently been at work. The stage was well represented, too, by a delegation of actresses, headed by Fola La Follette bearing the militant banner.

Her husband, otherwise known as George Middleton, occupied a less conspicuous position in the corps of brave men who sympathize publicly with the ladies of the ballot.

The ladies of the ballot attracted as much approbation as any of the pedestrians, and they had an engaging smile for any pavement friend who called. "Oh, you kid!" As a rule, however, the paraders actually as well as figuratively kept their eyes fixed on their goal, straight ahead, and listened to neither cheers nor jeers.

Their serious determination probably prevented them from seeing the delightful humor in one of the banners that fluttered proudly on high. The zealous ladies had left their homes in order to carry up Fifth Avenue for two miles the amazing assertion. "We want the ballot to protect our children." Words and actions don't always coincide.

Persiflage aside, however, there can be no question that the length, the strength and the orderliness of the parade gained many friends for the cause. Those who came to scoff remained to change their minds. On all sides one hears the verdict. "I'm not a supporter of the cause, but I think the women will win the privilege of voting."

Patience had its initial production on any stage at the Opera Comique, London, on April 23, 1881, under the management of D'Oyly Carte. The first American presentation was given under the direction of James C. Duff, at the Standard Theatre, New York, on Sept. 23, 1881, with a company which included William White as Bunthorne, James Barton Key as Grosvenor, William T. Carleton as Caverly, A. Wilkinson as Murgatroyd, L. Cadwalader as the Duke, Alice Burville as Lady Angela, Rose Chapelle as Lady Saphir, Jennie Stone as Lady Ella, Augusta Roche as Lady Jane, and Carrie Burton as Patience.

The production of Patience at the Standard Theatre was very successful. It is said to have made a profit of \$100,000 at that theatre, which was a large sum to be earned by any one attraction in those days. After the original production it received successive presentations at the Standard on Sept. 22, 1882, and on April 9, 1883. Most of the original players remained for the presentation in 1882, but the cast was radically changed for that of a year later. On that occasion Marie Jensen was Patience and Helen Lowell was Lady Saphir. Naturally in those days of lax copyright protec-

tion, a piece like this was not able to enjoy a success without the competition of other companies. Some of these rival productions were as follows:

Haverly's Theatre, Feb. 6 to Feb. 15, 1882, with a cast including W. H. Seymour, C. H. Pyke, Lithgow James, Emma Howson, Richard Golden, Alonzo Hatch, Pauline Hall, Gertrude Orme, Louise Manfred; Stetson's Fifth Avenue Theatre, Feb. 24, 1883, for four performances, with the principal roles sung by Mathilde Phillips, Marie Stone, George Frothingham, and H. C. Barnabee; Booth's Theatre, Nov. 14, 1882, with a cast including Veronika Jarbeau, Irene Perry, Rose Cook, Rose Temple, Henry Laurent, Gustavus F. Hall, and Eugene Clarke; and Palmer's Theatre, Sept. 10, 1882, with a cast headed by Henry E. Dixey.

The two revivals of Patience most commonly called to mind occurred at the Herald Square Theatre on July 10, 1896, and at the American Theatre in March, 1900, by the Castle Square Opera company. The cast for the Herald Square Theatre revival was Henry E. Dixey, W. T. Carleton, W. McLoughlin, Aubrey Boucicault, Joseph Sheehan, Lillian Russell, Sadie Martinot, Dorothy Morton, Lillian Swain, and Flora Finlayson. The company which presented the famous work at the American Theatre included Frank Moulan, Rhys, Thomas, Louise Casavant, Reginald Roberts, D. Eloise Morgan, Gertrude Quilman, Belle D'Arcy, Florence De Luce, and Carrie Godfrey.

One of the best passages ever written by J. M. Barrie—delightful as a smooth, moving, finished piece of prose—can be found at the end of his novel, "Peter and Wendy." It goes like this:

"As you look at Wendy you may see her hair becoming white, and her figure little again, for all this happened long ago. Jane is now a common grown-up with a little daughter called Margaret; and every spring-cleaning time, except when he forgets, Peter comes for Margaret and takes her to the Never, Never Land, where she tells him stories about himself, to which he listens eagerly. When Margaret grows up she will have a daughter, who is to be Peter's mother in turn; and thus it will go on, so long as children are gay and innocent and heartless."

Probably Mr. Barrie could not resist naming Wendy's successor Margaret. Of women's names Margaret occurs most often in Barrie plays and fiction. There was a Margaret in The Little Minister, in Quality Street, in The Admirable Crichton and Margaret, called "Maggie" Wylie, was the heroine of What Every Woman Knows. The name to Mr. Barrie sums up everything that is tender, simple, noble and true in fine womanhood. And why not? Margaret Ogilvy was the maiden

name of James Matthew Barrie's mother. And surely it was of his mother, Margaret Barrie, that the playwright was thinking when he wrote these lines descriptive of Margaret Darling, mother of Wendy:

"She was a lovely lady, with a romantic mind and such a sweet, mocking mouth. Her romantic mind was like the little boxes, one within the other, that come from the puzzling East; however many you discover there is always one more, and her sweet, mocking mouth had one kiss on it that Wendy could never get, though there it was, perfectly conspicuous in the right hand corner. The way Mr. Darling won her was this: The many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her and they all ran to her house to propose, except Mr. Darling, who took a cab, and nipped in first, and so he got her. He got all of her except the innermost box and the kiss, and in time he gave up trying for the kiss. Wendy thought Napoleon could have got it, but I could picture him trying and then going off in a passion and slamming the door."

The cabaret idea has been put to a humane purpose in Cleveland, O., by S. S. Sampliner, general manager for N. J. Rich and Company. When the 600 employees leave their knitting machines for their midday lunch, digestion is aided by songs and dances of entertainers. This scheme was inaugurated two months ago, when only amateur talent was available, but it has worked so successfully that performers on local vaudeville bills are willing to contribute their services. Mr. Sampliner says that the innovation of music has soothed the workers so far as to have reacted favorably on their table manners, and he is eager to have the system extended. So, perhaps, the cabaret, which failed to create a mission for itself in the expensive environs of the Folies Bergere, will find more fertile soil in the mills through the country.

Those who celebrated the Browning centenary at the Waldorf-Astoria, on May 8, heard a new poem by Browning—or, at least, a poem that has hitherto not been published. It is an inscription on a bronze tablet, accompanying a painting by Felix Moschellis, a friend of the poet's. Mrs. Anna Benson McMahon, professor of literature in Bryn Mawr College, copied the stanza while she was visiting in the Moschellis home in London, and read the lines at the Waldorf-Astoria.

## THE ISLE'S ENCHANTRESS

Wind wafted from the sunset o'er the swell  
Of Summer's slumbrous sea, herself asleep,  
Came shoreward in her iridescent shell,  
Cradled, the isle's enchantress. You who keep  
A drowsy watch beside her watch her well.



White, N. Y.

FINAL SCENE IN ACT I. OF "PATIENCE"





# CASTS AND MISCASTS

BY FERIKE BOROS



**O**FTEN and often one hears a puzzled manager remark, "I can't understand what is wrong with this play. I have certainly tried my best to shape it to the taste of the public. I did not spare money. Everything that cash could buy has been lavished on the production. The cast is expensive, scenery costly, play good—but somehow, it does not draw."

It is well for the manager to hear that the reason for failures often lies in the miscasting, which in America is almost always evident. The same thing happens in England and on the Continent, of course, but never have I seen it so marked and so obtrusive as in this country. Nor had I found this out simply because I was expecting it.

On the contrary, whenever I enter a theatre, I always carry my good will in my hand for ready use, and I flatter myself that nobody watches a play with more enthusiasm and appreciation. I admire art and acting. The stage is my occupation, my life, my very breath.

My whole life and love I am spending to serve the stage and to reach some heights. But somehow, I am very discouraged here, where versatile, thinking art is suppressed and hampered by the demand for types.

I don't know how many times I have had occasion to ask myself, "Does the author or the manager not see the unmitigated folly of putting that actor—or actress—in that important part?" I have seen so few plays here in which somebody or other was not struggling far beyond his depth in a role that swept him off his feet.

Naturally, my training has made me quick to notice things of this sort, whereas the public cannot understand why a play fails to stir them when it is interesting. That the public cannot put a finger on the defect of a production does not argue any lack of intelligence, but simply a lack of experience. A fellow worker in the theatre, however, is like a doctor, who knows the location of every blood vessel and the symptoms of every malady. Only he can discover the disease that dooms many good plays. That disease is type-casting.

It has gone so far as to have become a national epidemic, and if some clever manager-specialist does not soon annihilate the bacillus, it will get into the blood and poison dramatic art. This is not the cry of any jingo alarmist, but of every thoughtful friend to the American stage.

Go and see some finely written play, and observe the heroine. In nine cases out of ten she is undoubtedly young and beautiful and gorgeously dressed—all of which is good as far as it goes. But it does not go far enough to satisfy you or your neighbors, and consequently not far enough



Otto Scurup.

FERIKE BOROS

to make the play a success. If in the style of the day, she is as flat as a board, has a drooping back, and walks on the stage as if paralyzed, she still continues to butcher the part.

Poor creature! she cannot help it. She usually realizes that the burden is far too heavy for her bent shoulders. But what can she do, if she is so beautiful, so captivating? She must live. She must star!

Without being so acrimonious as to mention names and circumstances, let me refer to one of the Broadway productions of the present season. According to the daily papers, it was one grand hit. Well, in the second act where the heroine carries the piece, the climax was so heavy that she collapsed under the debris, and the public laughed. That is precisely the sort of thing that a manager brings on himself by his nonsensical method of choosing his cast according to external appearance.

The heroine, I admit, was really a beauty. I

should love to gaze at her at a ball or in a parlor, for she was as pretty as a picture. It was quite a different thing, however, to see her in a position for which she was absolutely unsuited.

It is pitiful to make an actress ridiculous in this fashion. I have frequently wondered how many good housewives and mothers are lost in the beauty guard. What a blessing a beautiful woman like her would be in a fine home with a husband and children! Give her a broom and let her sweep and clean and take care of her blessed ones, instead of being misplaced and laughed at in the theatre.

Time and again I have heard, "Oh, no! She cannot play that part because she is not tall enough!" I could scarcely contain my indignation. I wanted to burst out with protest. In casting a play where the heroine's role calls for strong emotion, she must have vitality, strength, physical power, shading, force, lightness, vivacity, and feminine qualities, to bring out the underlying thought, to create something out of mere lines.

Instead of taking care of these points, the director selects an actress who is beautiful, surety, but oh, what a bore! How hopeless, how impossible! Situations which ought to "inflammate you, make you mad," as Shakespeare remarked on another occasion. She leaves you cold and uninterested.

Did you ever think an actress who can act, and who is an artist, ugly? Do you stop to think about personal beauty when you want to be convinced and to be amused, or when you want to cry to your heart's content? Beauty is charming—to see. Who wants only that in a drama or a comedy?

Those who go to the theatre expect a great deal more, no matter whether they themselves realize it or not. They want art, strength, power, understanding, knowledge, intelligence, breadth, and judgment. The public really forms a jury to try every applicant for its favor, and, consciously or unconsciously, it gives its verdict, not on the qualification of beauty, but on the qualification of genuine histrionic skill. No actor or actress ever won any substantial, permanent success simply on pleasing appearance. It takes a great deal more than that to write a name on the scroll of fame, and managers must comprehend this cold fact before they make any solid pedestal for their casts to stand on.

*Ferike Boros*

## BOOK REVIEW

THE DRAMATIC INDEX, 1911. Edited by Frederick W. Faxon, A. B. Published by the Boston Book Co., Boston, Mass., 1912.

As in two preceding years, Professor Faxon has put together a most valuable work in handsome form. In its 250 pages it contains a comprehensive index to the dramatic literature of the past year. At a glance one is enabled to locate everything printed about the theatre during 1911, including portraits

of players, pictures of scenes and texts of plays. Dramas, playwrights, criticisms, synopses, reviews—every phase of the theatre, its people and its purposes is indexed for immediate reference. The field is fully covered in every imaginable aspect from the viewpoint of the student or for the needs of the general public and the lovers of the stage.

Players' real names and marriage names, dates of births and deaths, and endless other information is

indexed and cross indexed exhaustively, and the work is a handy reference book to the plays of any dramatist that were presented last year. Librarians especially will find it of value in tracing matters of the theatre.

THE MIRROR has been one of the few dramatic newspapers indexed in this work, its reviews, interviews, portraits, and other matter of record having been carefully and completely recorded.





# PLAYS OF THE WEEK



## DALY'S—THE EXPLORER.

Drama in four acts, by W. Somerset Maugham.  
Produced by Lewis Waller, on May 7.

|                           |                   |
|---------------------------|-------------------|
| Alexander MacKenzie ..... | Lewis Waller      |
| Richard Lomas .....       | Charles Cherry    |
| George Allerton .....     | Reginald Dane     |
| Sir Robert Boulger .....  | J. Malcolm Dunn   |
| Rev. James Carbery .....  | Henry Carvill     |
| Dr. Adamson .....         | Stanley Harrison  |
| Captain Mallins .....     | Lewis Broughton   |
| Butler .....              | Elwyn Eaton       |
| Charles .....             | Frank Dossett     |
| Lucy Allerton .....       | Constance Collier |
| Mrs. Crowley .....        | Grace Lane        |
| Lady Kelsey .....         | Suzanne Sheldon   |

Although The Explorer will stay his appointed time at Daly's, there is nothing about him to freshen the laurels that crown W. Somerset Maugham, except perhaps the unique and somewhat flippant repartee. The drama itself is an ingeniously enough constructed affair—effective as far as cardboard drama can be effective, after the public taste for it has been satiated—but the doings of its supremely Quixotic hero could never be accused of any semblance of reality.

Having won the devotion of Lucy Allerton by proposing to her just after his father had been convicted of forgery, he later sacrificed it rather than destroy her faith in her dead brother. To get her young and weak brother away from the shame of the family disgrace, Lucy had persuaded Alexander MacKenzie to make George Allerton into a reliable and self-reliant man by taking him to Africa on an exploring expedition. There the boy had proved his heritage by various exhibitions of weakness and unfitness, which finally involved the death of a native woman and excited the vengeful wrath of her tribe. To escape peril it became necessary for one man to remain behind in the

camp to almost certain death, while the rest fled. More desperate than brave, George remained and was killed. After MacKenzie's return to London a garbled version of the story became public, and the explorer's friends deserted him for having deliberately caused George Allerton's death. Even Lucy doubted him and broke their engagement, because MacKenzie withheld all explanation in order to keep the boy's reputation unspotted. After a month of misery, however, she surrendered, because her love had banished her doubt.

The dramatic episodes all happen in the first half of the play—the conviction of Mr. Allerton, MacKenzie's declaration of love, and George's frenzied attempt to shoot MacKenzie. From then the interest is wobblingly sustained by Lucy's vacillation, and by the smart and sophisticated chatter of MacKenzie's friend, Richard Lomas, with an attractive widow, Mrs. Crowley. The upshot of this chatter is Mrs. Crowley's proposal to Mr. Lomas and his acquiescence.

Had it not been for the general excellence of the acting, the play would scarcely be worth the time it takes. Although Lewis Waller has no superior in portraying the *chevalier sans peur et sans reproche*, the explorer is a decidedly feeble successor to the other roles in Mr. Waller's New York repertoire. He still has assurance and ease, and rather too much social finish for a man who has dedicated his life to pioneering in African jungles. One likes to watch such histrionic finesse, and regrets only that Mr. Waller is spending his time polishing so inferior a stone.

A far more interesting role fell to Charles Cherry, who has never epigrammed his way through an evening more delightfully. His bear-

ing, his delivery of lines, and his general demeanor annihilated the assertion recently shouted from the housetops that Broadway has no actor who can portray a gentleman. A rather pert gentleman he may have been, the aristocratic prototype of the Broadway wit, but that was the fault of the lines, and not of Mr. Cherry.

Constance Collier is to be commended for excellent work in a rapid role. With each new part that Miss Collier assumes in this country, admiration for her versatility must be enhanced, for she seems able to characterize each quite differently from its predecessors.

Possibly owing to greater opportunity, possibly to greater suitability, Grace Lane's Mrs. Crowley left her Lady Mary, of M. Beucaire, far in the dim distance. She is much more the flirtatious and easy-going widow than she is the haughty, romantic heroine.

In a small role, Lewis Broughton gave a creditable account of himself, and succeeded in rousing interest in the Scotch camp physician. George Allerton is, of course, an excessively disagreeable role, but it seems as if Reginald Dane might have made him weak and lovable instead of weak and contemptible. Such a characterization would have been more wholesome, would have furnished better motivation, and would have sharpened the poignancy of his tragedy by gaining the sympathy of the audience. If this conception is unwarranted by the script, Mr. Maugham passed by a chance to heighten the emotional appeal of the drama. Suzanne Sheldon had a colorless role that gave her no chance to show what theatregoers know she really can do. The other persons in the play were hardly more than bits of movable scenery.



White, N. Y.

Lewis Waller

Grace Lane

Charles Cherry

"THE EXPLORER," ACT IV. ALEXANDER MACKENZIE'S FAREWELL TO LONDON

**MAXINE ELLIOTT'S—THE MARRIAGE-NOT.**

Comedy in three acts, by Joseph Noll. Produced by Cecil B. de Mille on May 13.

David Phillips ..... Robert Drouet  
Margaret Phillips ..... Osa Waldrop  
Felix Morton ..... Fritz Williams  
Robert Cardon ..... Albert Howson  
Stella ..... Sybilla Pope  
Nita Trent ..... Fayette Perry  
Mr. Jacobs ..... John Edmunds  
Schmidt ..... Alexander Leftwich  
Jenny ..... Charlotte Carter  
Gwendolyn ..... Selma Maynard

The Marriage-Not is, unfortunately, not a lot of other things, among them being successful comedy. It is so unusual a play that had it achieved any success it would have achieved great success, but aside from some rather smart dialogue of the journalistic variety, it has little to commend itself.

David Phillips, it seemed, has allowed his wife to amuse herself by instituting proceedings for a divorce, as she was another one of that modish crowd of Wall Street widows. At the moment when the author elected to send the curtain up, Margaret had obtained both the final decree and the successor to David in her affections. This successor was Robert Cardon, a sort of modern Don Juan, who went about the world sampling various kinds of affinities. One of these ladies of his variegated past, Stella (so called because she was an actress, no doubt), burst into Robert's new environment with a primitive passion of jealousy. Intent on keeping her quondam lover for herself. Meanwhile Robert, amazed to find himself divorced, forgot to tell Margaret that he had lost all his worldly possessions in Wall Street. He managed to thwart the plan for elopement, concocted by Robert to escape the primitive Stella, however, by waiting in a thunder storm just outside the French window through which they were to leave. Then he kept Robert cowed by a revolver till morning, and Stella arrived once more to end the affair after a very dreary scene, in which furniture movers did their deadly worst as comedians. Margaret stayed by her divorced husband, of course, because he needed her protection.

The Marriage-Not is a rather difficult play to classify. Sometimes it sounds suspiciously like comedy with a purpose, then again it is unmistakable farce, there are a few quavers of sentiment and romance, and the author even takes a few flings at the target of epigram. All this would not be reprehensible if the play continued interesting, but it is hard to see how any one type of mind could be hypnotized by all the elements gathered into The Marriage-Not.

The programme prodigally features nearly a third of the cast, those distinguished being Osa Waldrop, Fritz Williams and Robert Drouet. Of course Broadway knows that their past careers entitle them to the honor, but they have won the honor by roles that they filled with more opportunity. As usual, they played with facility and with the air of old hands. Miss Waldrop exhibited her usual twittering, sparrow-like charms, Mr. Williams counted off his epigrams on his fingers, and Mr. Drouet did his part capably. That much said, however, little remains to add, except that Sybilla Pope might very properly also have been featured. As long as generosity characterized this phase of the entertainment, all of the worthy should have been included. Her creation of Stella was not particularly human, but it was quite as consistent as the lines allowed.

The rest of the cast did not deserve featuring. There was only one other role of importance, and that was performed so theatrically by Albert Howson as to rob it of any entertaining qualities it might have possessed. The others were as bad as the setting, in which a good idea went wrong by being overdone. So much space was occupied by the willow furniture that the actors had little room for their uneasy activity.

**CUES.**

The Jewish Educational Alliance of Baltimore has purchased the Princess Theatre in that city, which is to be replaced by a Settlement House.

Louis Persinger, a young American violinist who has been a pupil of Ysaye, made a London success on May 9.

Puccini's new opera, *Amina Allegra*, adapted into Italian by Giuseppe Adam from the Spanish of Quinteros, is promised for next season in Milan. Puccini is visiting Andalusia, seeking local color. This opera will be in comedy vein, a new departure for the composer of *La Tosca* and the like.



Fowler.

**CHARLES DARRAH.**

Herewith we publish an excellent likeness of Charles Darrah, leading man of the Evanston, Ill., stock company. The beautiful little playhouse at Evanston managed by William M. Vance is a most popular local institution, and Mr. Darrah has become a favorite by his capable acting in many differing roles.

An especial bit of his was as Nat Duncan in *The Fortune Hunter*, being one of the first to play this part in stock. Earlier in the season he was with Jack London's sketch, *The Great Interrogation*, which he means to use for a vaudeville tour next season.

**AT VARIOUS PLAYHOUSES.**

**ACADEMY OF MUSIC.**—William Fox's Stock company gave last week an admirable rendition of *The Easiest Way*, much enjoyed by large audiences. Priscilla Knowles was charming in Frances Starr's original role, and Theodore Fricbus was excellent in the male lead. The others, all capable, were James J. Ryan, William H. Everts, Marie Curtis, and Kate Blanche. This week, *Held by the Enemy*.

**CENTURY.**—The present week ends the long run of *The Garden of Allah*.

**GRAND OPERA HOUSE.**—George M. Cohan in *Forty-five Minutes from Broadway* entertained as many West Siders as could squeeze into the big theatre last week. The Black Patti Musical company, with Madame Sleserietta Jones and Julius Glenn is the current attraction.

**MANHATTAN OPERA HOUSE.**—Harry Clay Blaney's stock company opened last week in *The Fortune Hunter*, the cast including Clifford Bruce, Curtis Benton, Bernard McOwen, Albert Traverrier, Neil Burton, Joseph Foley, and Edward Nelson, who on May 8 played the role of Tracey Tanner for the thousandth time. Paid in Full, this week.

**METROPOLIS.**—The *Regeneration* was presented by Cecil Spooner and her stock company, the star being especially well cast as the heroine of the late Owen Kildare's life story, dramatized by himself and Walter Hackett. Others who scored were Frederic Clayton, Philip Leigh, Howard Lang, Hal Clarendon, James J. Flannagan, L. J. Fuller, Kenneth Clarendon, Fred Schaeffer, Retia Villers, Ricca Scott, Loretta King, Edith Yeager, Violet Holliday, and Helen Bellow. *The Fortune Hunter* is this week's bill.

**PEOPLE'S.**—Corse Payton's stock season at this theatre ended last week with Tolstoy's morbid Russian drama, *Resurrection*, which was only made tolerable by the efficient acting of Minna Phillips as the wretched peasant girl. The cast included also Claude Payton, George Storrs Fisher, Frank Howson, Arthur Jarrett, Frank Armstrong, Harry E. McKee, Joseph Bradley, Frank Hale, C. C. Brown, Mable Johnston, Sarah Rainford, Grace Fox, Helen Scott, Ethel Milton, Vergena Wilson, Mable Storrs, and Ethel Chapman. The ladies who

had to smoke cigarettes in the first act didn't seem to relish the task.

**PERSPECT.**—Going Some was happily revived last week by the stock company, Paul McAllister, Harmon McGregor, Edward Keane, Cecil Owen, Graydon Fox, Bernard Craney, Irene Timmons, Carrie Lamont, and Kathleen Butler giving pleasing impersonations. *Lovers' Lane*, this week.

**WALLACK'S.**—The present is the last week of George Arliss's engagement in *Disraeli*. After a summer vacation he will return in the same character on Sept. 2.

**WEST END.**—The Spendthrift was the first bill of the Corse Payton Stock company at this theatre last week. Thurston Hall, John King, Eda Van Luke, Elva Haines, and Charlotte Wade Daniels were well cast, and did excellent work in their respective roles. J. L. Leland, billed to appear, was not in the cast, and James Milady played very unhappily as Philip Cartwright. Corse Payton made his customary speech, which was well received, and the large house which greeted this organization promises a successful engagement for the company. This week, *The House Next Door*.

**ABORNS IN "LA TOSCA."**

On May 9 the Aborn Grand Opera company, located in the Academy of Music, Brooklyn, gave a creditable and interesting performance of *La Tosca*, to an overflowing house. Salvatore Sciarretti, who sang his role in Italian, while the rest made melody in English, was enthusiastically cheered for his solo in the third act, and Elena Kirnes was also applauded for the "Visti d'Arte" in the second act. James Stevens was the third member of the eternal triangle who is entitled to commendation. These three principals sang with absolute surety of purpose and with considerable dramatic insight. Their acting also was of good grade. As much unfortunately cannot be said of the remainder of the cast. The orchestra was efficiently conducted by Caesar Sodero, and the production was well mounted. The cast follows:

|                  |                            |
|------------------|----------------------------|
| Florida Jones    | ..... Elena Kirnes         |
| Marie Cavaredesi | ..... Salvatore Sciarretti |
| Baron Scarpin    | ..... James Stevens        |
| Count Angiolini  | ..... Robert Drouet        |
| A Sceriffo       | ..... Clifford Bruce       |
| Sciarretti       | ..... Curtis Benton        |
| A Gualter        | ..... Neil Burton          |
| A Shepherd Boy   | ..... Joseph Foley         |

**"MADAME X" IN GERMAN.**

A faithful translation into German of this forcepump for public tears was presented at the Irving Place Theatre for the first time on May 6.

Madame Lobel made her debut at this theatre in the role of the French woman who suffered and died for the sake of her son's honor. Her picture of the woman's life, after she has been rejected by her husband because of the commission of the one unnamable sin, caused many shudders.

Hans Hansen gave a well-studied performance of the husband, and Wilhelm Fabst, as the son, played excellently. Gustav Omer played in a splendid appreciation of the requirements of Lantique. The other characters were creditably sustained.

**GOSSIP.**

Robert Eberle, the veteran manager, now convalescent after a prolonged illness at South Bend, Ind., never married. He has a brother, Eugene F., now in the United Zion Home, Little, Pa.

A divorce was granted by Judge Van Ness at San Francisco on May 8 separating Virginia Alice Mockbee (Alice Brinac), formerly of the Alcazar Theatre in that city, from her husband, Eugene Mockbee.

The John B. Rumsey Company has purchased the dramatic rights of *The Apple of Discord*, by Henry R. Rowland, which ran in the *Saturday Evening Post* as a serial. Frederic Chapin will make the dramatization and the play will be produced next Autumn.

The tour of Mizzi Hajos in *The Spring Maid* will be prolonged into August, by arrangements just concluded with Klaw and Erlanger. She will play through the West and Northwest.

Ysobel, "tragedy in verse in five acts, by Romano and Morudi," was billed for the Italian opera company at the Garibaldi Theatre, this city, on Monday. The composer's name was omitted.





# GOSSIP OF THE STAGE



Carrie Reynolds, an intelligent and ambitious member of the younger generation of actresses, came into prominence in *The Red Rose* last Summer. This season she has been receiving more than ordinarily good notices from critics in Jacinta, which John Cort will probably bring to New York next season.

The two companies playing *Bunt Pulls the Strings* outside of New York during the coming Summer will have a record to their credit in the fact that both are to spend the greater part of their time in Canada. The original company, meanwhile, may remain in New York until Fall.

Philip Bartholomae, author of *Over Night* and *Little Miss Brown*, is preparing three one-act comedies for vaudeville, and to this end has effected a business association with Miles and Peebles. Two playlets are farcical, while the third is of serious intent. One will have its try-out during this Spring, and the others will be shown in early Autumn.

When George M. Cohan volunteers his services for a testimonial or anything of the sort, he either will be there in person or pay forfeit. On May 5 at the newboys' benefit he was announced, but could not make it. So came his check for \$100 for a gallery seat. Several important stars, operatic and dramatic, said they would participate, but they were "indisposed," and from the absence of substitutions of the Cohan kind it is inferred that their form of illness was writer's cramp.

The annual election of officers of the Actors' Church Alliance will be held at their rooms, 234 West Fifty-fifth Street, on May 15, at 8 P.M. Carlo Roma will direct a musical programme.

Marcus Loew and Lyn Harding were passengers on the *Lusitania*, sailing for England on May 8.

Mr. and Mrs. Edgar Selwyn (Margaret Mayo), who wrote *The Wall Street Girl* for Blanche Ring, saw it for the first time on May 7, they having been abroad when it was produced originally.

Earl Benham has joined *A Winsome Widow* at the Moulin Rouge.

Alexander Clark is now appearing in *The Wall Street Girl*.

Harry Lauder has been seriously ill in London, but the physicians hope for his early recovery.



WALTER, N. Y.

CARRIE REYNOLDS

Manager Florenz Ziegfeld, Jr., has introduced at the Moulin Rouge a system of paging whereby messages may be delivered immediately to persons in the audiences.

The will of the late George Grossmith, Jr., probated last week in London, Eng., gives \$98,140 as the value of his estate.

Lew Dockstader along with Neil O'Brien, Manuel Romain, Les Copeland, and others of his minstrel company appear in vaudeville at the Majestic, Chicago, this week.

A. Toxen Worm is publishing a new four-page paper, the *Chicago-New York Review*, in the

Windy City, devoted to the Shubert theatres there. It is nicely put together and prints a lot of real news. Philip R. Kellar is editor, with Charles Collins, Edwin Doyle, and Ramsay Morris as associates.

Eunice Myers, of Traer, Ia., won first honors in the State oratorical contest held at Jefferson, Ia., recently.

The German Kaiserin has declined to attend a Bayreuth performance of *Parsifal*, on the ground that this Wagner opera is sacrilegious.

George M. Cohan's new play, in which he will appear next season, is to be christened *Broadway Jones*, and there will be parts, of course, for his parents, Jerry J. and Helen M.

The Academy of Music Stock company will play at the Dewey Theatre this Summer, while alterations are being made in the Academy.

Mabel Barrison is reported to be recovering from a long and serious illness in Toronto.

Harry Corson Clarke and Margaret Dale Owen, en route to Australia, played Suva, Fiji Islands, on Good Friday, to a packed house.

Julia Hay is now playing the role of Helen Burton in *Officer 666* at the Gaiety, replacing Ruth Maycliffe, who is going abroad for a vacation.

Werba and Luescher propose to star, next season, Ed Gallagher and Al Shean, now in *The Rose Maid*.

Mr. and Mrs. Max Hoffmann (Gertrude Hoffmann) have returned from Europe and are arranging for next season's tour.

Nat C. Goodwin expects to enter vaudeville with a condensed version of *Oliver Twist* this Spring.

A gasometer exploded at Stratford-on-Avon, Eng., on May 8, and shook up the historic town, but damaged none of its relics.

*The Drums of Oude*, by Austin Strong, was successfully produced for the first time in America, under direction of David Belasco and William Elliott, at the Palace Theatre, Chicago, on May 8. E. J. Ratcliffe, Jack Standing, and Eleanor Scott L'Estelle were in the cast.

Fred Niblo became a life member of the Elks at the meeting of New York Lodge, No. 1, on May 5.

## THE STAGE BIRTHDAY CALENDAR

### May 15.

Mrs. BROWN POTTER, once a name of great import in American theatricals, but who now devotes her talents exclusively to the British stage. MARCELINE, whose gay and frisky antics provide great amusement for the patrons of the Hippodrome, both young and old.

STAPLETON KENT, lately seen on tour in *The Country Boy*, and now playing with the Metropolitan Players, at the Academy of Music, Baltimore.

MATHERSON LANG, remembered here with the New Theatre Company, since when he has been starring in Australia and South Africa, as well as a brief appearance in the London music halls the past Winter.

HUGH CAMERON, who has appeared on tour this season in one of the leading parts in Lew Fields's production of *Hanky Panky*.

JOSEPHINE HARRIMAN, who was recently seen in the role of Paula in *The Man from Cook's* at the New Amsterdam Theatre.

STANLEY DARE, who last appeared on Broadway, at Maxine Elliott's Theatre, with Margaret Anglin in *Green Stockings*.

### May 16.

TAYLOR HOLMES, who registered one of the season's successes in *The Million*, and who is to continue under the Savage management another season.

HELEN WILTON, who has divided the season between *Excuse Me* and the road company of *Louisiana Lou*.

SIR JOHN HARR, who recently visited this country on a pleasure trip, and it is not likely that he will ever appear here professionally again.

GEORGINA KELLY, whom we have seen in many musical plays, late with Ralph Herz in *Dr. De Luxe*.

LEE BAKER, who, since his last birthday, has appeared in stock in Minneapolis, with Dorothy Donnelly in *Princess Min-Zim*, Margaret Anglin in *Lydia Gilmore*, and now playing Boris Androvsky in *The Garden of Allah*.

ANNA BELMONT, pleasantly recalled as an actress of ingenué parts some years ago, and long ago married and retired from the stage.

### May 17.

BESSIE MCCOY, the charming dancer, late star of *The Echo* and *The Follies* of 1911.

TOM LEWIS, whose popularity grows with each season, most recently seen here with George M. Cohan in *The Little Millionaire*.

H. HERVES-SMITH, who has never done anything better than his work this season with Margaret Anglin in *Green Stockings*.

ELLIS JEFFREYS, whom we recall here with great pleasure in *The Prince Consort*, *London Assurance*, *The Dear Unfair Sex*, and *She Stoops to Conquer*, and who recently produced a play in England by Douglas Murray, entitled *Kit*.

BERTHAM MARRUBOH, who is now completing his second season in the support of Maude Adams in *Chantecler*.

ADELAIDE NOWAK, who this season gave an exceptionally effective and picturesque portrayal of the role of Iras in *Ben-Hur*.

HENRY VOGEL, whose work in the original production of *The Melting Pot* will long be happily remembered.

MARGUERITE ST. JOHN, who is now doing far and away the best work of her career as *Lady Beaconsfield* in *Disraeli*, with George Arliss.

MAURICE SLOAN, seen for some time under Charles Frohman's management, but we do not recall his playing on Broadway this season.

### May 18.

JEANNE MACPHERSON, recalled in *Strongheart* and *Havana*, and who is now a favorite in the Edison motion pictures.

FRANCIS M. VERDI, associated with many important Broadway productions, and who is now playing in *Kismet*, at the Knickerbocker Theatre.

CARLETON RIVERS, who has been playing on the road this season in the support of Della Clarke in *Introduce Me*.

LEEDHAM BANTOCK, part author of *The Girl Behind the Counter*, *The White Chrysanthemum*, and *The Belle of Brittany*.

DAN MOYLES, who is a member of the musical stock company at the Imperial Theatre, Washington, D. C.

### May 19.

MADAME NELLIE MELBA, who recently concluded a highly successful operatic season in her native country, Australia.

R. PETTON CARTER, who continues season after season in the support of Maude Adams, now on tour in *Chantecler*.

BARBARA TENNANT, who was seen on tour the fore part of the season with Charles Cherry in *Seven Sisters*.

GEORGIA WALDRON, specially recalled for her effective work in *At Piney Ridge*, but who has not appeared professionally in recent years.

### May 20.

PAULINE CHASE, who has just concluded her eighth consecutive season in *Peter Pan*, in England, of course.

JAMES KYRLE MACCUBERT, who for the past two years has been playing character parts with the Gotham Theatre Stock, Brooklyn.

EUGENE HEDDING, who makes a specialty of playing French roles, and plays them very well, too.

EMILIE LEA, who does some highly effective and graceful dancing in *The Rose Maid*.

JOHN ARTHUR, earlier in the season with William Collier in *Take My Advice*, and now in the Chicago production of *Officer 666*.

HUBERT DRUCK, who has appeared here many times, and who is now playing in London with Gerald Du Maurier in *Jelf's*.

### May 21.

ADRIENNE AUGARDE, whom we are glad to welcome to our shores again, now leading woman in *The Rose Maid*, at the Globe Theatre.

RICHARD BENNETT, this season highly effective in *Passers-by*, and who is to play a Summer stock engagement in Los Angeles.

LOUISE BUCKWORTH, who was in the cast of *The Midnight Sons*, and who is greatly liked by the followers of the vaudeville stage.

EDWIN BOOTH JACK, nephew and for many years manager of the late Roland Reed, and than whom we have none more popular in the managerial end of the profession.

MABEL TALLAFERRO, lately seen as a headliner in vaudeville, in which field she will continue all of next season.

ALBERT GOLDENBERG, this season with *Rose Stahl* in *Magie Pepper*. JOHNSON BRISCOE.



TAYLOR HOLMES



ADRIENNE AUGARDE





# THE MATINEE GIRL



THE EXPLORER is proof of the truth that as we grow older we become less serious. In his earlier work, or, if not chronologically considered earlier, at least of more youthful mood, Maugham makes his people very good or incredibly bad. His good characters reek with nobleness. His bad have an evil odor. His later works, which, it appears, we saw first, show human nature as it is, a rather baffling blend of good and bad. Yet the youthfulness of view is contagious. The Explorer is an example so perfect, of men as they ought to be but are not, that seeing him sends us home to dream of our moth-packed ideals. I shall like to remember Lewis Waller as the explorer rather than as Boris Androvsky or as Beaucaire, and Charles Cherry never shone so brilliantly in any star role as in this secondary one of the explorer's best friend.

May Irwin, watching from a box the untutored candor of Patience, and the grand opera airs of Lady Jane in the Gilbert-Sullivan opera, leaned across the box rail at a matinee to whisper to me that she had been the Lady Jane and Lillian Russell the Patience of that opera at Pastor's in 1880.

Mabel Taliaferro, since writing the sketch, *The Return of Tori San*, which brought her bookings for forty weeks, has received two offers to write sketches for brother and sister players, and contemplates providing her own sister Edith a vehicle for a brief excursion into that land of promise this Summer.

Older players can sit at the feet of that delightful dancing witch, Violet Roemer, and learn lessons in the gracious acceptance of an audience's tribute. Miss Roemer looked and acted as a happy child that has been praised for work well done. The years may spoil her; she may some day come stiff kneed and necked, melancholy and indifferent, before the curtain, but as yet she flings no such insult into the teeth of her audience.

From the Pacific Coast come assurances that beside those sunny shores they have an appetite for tragedy, or, perhaps, it is a taste for finely matured art. At any rate, Katherine Grey and her players receive seven curtain calls after their sketch, *Above the Law*.

One of Flo Hengler's most alluring pictures looks from the cover of "Little Miss Daphne and Other Tales," a collection of child stories told by the dancer, and published by The Bookery. Miss Hengler's photograph discloses no customary dancing frock, nor satin pumps, but a Gainsborough hat, an ermine-trimmed opera cloak, and the wistful expression of a society girl addicted to reverie.

Nor does the collection of charming tales deal with dancing. One allusion, that betrays the mistress of the art, is this from "The Tale of Little Lan-Tin":

"His little slanting eyes followed the butterfly movements of Lan-Tin here and there, the free toss of her little head and the graceful abandon of her

arms as she flung them over her head, and again brought them down with a sweeping bend to the very ground. Lan-Tin forgot the mandarin and all his regal magnificence. She was playing a pretty little game of make-believe. She was the wind blowing through the plum tree. Tossing and twirling, bending low as did the drooping branches, waving slowly, rushing fiercely like a

James Metcalfe, has organized a class of forty daughters of her fellow townsmen, and is teaching the young women tree planting and gardening. To these youthful dryads Miss Tyree has given a name reminiscent of her connection with, and surviving interest in, the stage. She calls them "Blue Birds," for the tree planting is only a step in the search for happiness.

Which reminds me that the vivacious brunette who once lent such piquancy to the comedies at the Lyceum and Madison Square theatres believes one should allow persons to be happy in their own way, a rule she follows in her town home on Broadway, near the Park. Against the background of a window draped in soft, sunshine-filtering lace bulks one of her household treasures, a huge Heidelberg chair. If you have known the supreme felicity of a Heidelberg chair you are aware that its striking features are its amplitude in seating capacity and the hollow arms in which students place their steins and pipes. Miss Tyree turns these hollows to account as big, soft nests of embroidery silk.

One muggy day last week a Manhattan Island caller shuffled off her raincoat, shook the drops from her ringlets, composed herself in Old Heidelberg, and, disclosing a cigarette case, asked, "May I smoke?" "Certainly," responded the hostess, true to the latitude of tastes her hospitable home shelters.

The door-bell rang. There was announced a caller—leader of an exclusive social element in that far away city, Brooklyn. "Help!" shrieked the Manhattanite in an undertone. "Where shall I throw this cigarette?" "Anywhere," evenly replied Miss Tyree, going forward to receive the social ambassadress from Brooklyn.

An instant later the first caller was demurely acknowledging a presentation to the second. The trio embarked at once in a chat in which bridges and subways and far cities were forgotten, but the hostess became distraught. She sat tensely on the edge of the chair. Her patrician nose was elevated.

"Pardon me, Mrs. Metcalfe, aren't you quite well?" The Brooklynite regarded her with sympathy.

"You looked as though you needed smelling salts. Where's the love of a vinaigrette Jim gave you last Christmas?" The Manhattanite looked searchingly about.

"Thank you, it's nothing; nothing at all,—except doesn't either of you smell smoke?"

"Now that you speak of it," began the matron from Brooklyn. "Good Lord! Look at that!" exclaimed the Maid from Manhattan. For at that very moment small red flames were sneaking from beneath the lids covering the arm rests of Old Heidelberg, and a stiff scent of smoke was assailing the nostrils.

Confessions followed.

A happy man set sail from these shores on Thursday. Sidney Valentine departed for England with the grateful memory of having been proclaimed an exceedingly versatile and polished actor, and with the prospect of very soon meeting his devoted wife and Buster, an equally devoted dog. Buster is the son of that canine player that appeared in *The Light That Failed*, with Forbes Robertson.

THE MATINEE GIRL.



Mishkin, N. Y.

MABEL TALIAFERRO

tiny whirlwind. With flushed cheeks and glowing eyes she was the spirit of the wind.

"Then a funny thing happened. From outside the windows that opened on the perfumed Chinese night came the sound of loud hand-clapping and deep, strange voices shouted 'Bravo!' She dropped down on a cushion, no longer a wind fairy, but a little wilted flower."

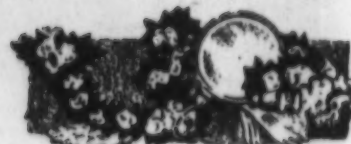
Preparations are being made at the villa of one of her friends at New Rochelle for the celebration shortly of the fiftieth anniversary of Mrs. Sol Smith's first appearance on the stage. Mrs. Smith is the oldest actress still on the stage in the United States.

Channing Pollock is sawing and hammering out the fun for Clifton Crawford's next season vehicle, at the playwright's Summer home, "The Monastery," at Shoreham, Long Island.

At her country home, Bedford Hills, near Mount Kisco, N. Y., Elizabeth Tyree, in private life Mrs.



# REFLECTIONS



Katherine Grey will close her vaudeville season in *Above the Law* at St. Paul, Minn., on June 1, and will then return to New York to arrange for her Summer engagements in stock. While in San Francisco Miss Grey received unusual attention from the local press, her dramatic playlet being accorded the honor of a first-night review. With her this season have been Menifée Johnson and Arthur Row.

Hedwig Reicher, who recently closed her season with the Drama Players of Chicago, has returned to New York, and will go to Germany for the Summer. Miss Reicher is not to remain idle during this period, however, as she is to make frequent appearances in her native country, one of note being made in the Esperanto language, in which she has frequently performed.

Liebler and Company have removed their stock of scenery to a new storehouse in Jersey City from their former storerooms in West Twenty-second Street, this city.

Justice Ford granted a decree in this city, on May 8, separating Mrs. Angelica Bendix from her husband, Max Bendix, musical conductor, awarding \$125 a month alimony.

Lennox Pawle, after two seasons in Pomander Walk, sailed last week for a Summer in England.

Rosamond Carpentier has closed with the Martin Beck production of *The Glass House* at the Chicago Opera House.

Richard Bennett will play a short engagement at the Alcazar Theatre, San Francisco, prior to beginning his brief starring engagement at the Burbank Theatre, Los Angeles, Cal.

A. G. Delamater reports that Freckles closed a three-week trial tour, with practically no advertising in advance, to a \$630 house in Poughkeepsie. He has practically completed arrangements to produce Freckles, in Chicago, for a run, beginning in August or September.

Dr. Saram R. Ellison has a notable collection of models of stage illusions and magic wands at his residence in this city, and Howard Thurston has offered \$1,000 for it.

Lightning struck the Empress Theatre, Washington, D. C., on May 8, scaring an audience, but injuring none.

Heirs of the late Colonel N. B. Brown have presented to the town of Concordia, Kan., the Brown Grand Theatre, valued at \$50,000.

Julia Dean returned to the cast of *Bought and Paid For*, at the Playhouse on Friday after a fortnight's vacation, during which her role was acted by Kathleen McDonnell.

The third annual competition by members of the senior piano class in the New England Conservatory of Music for the "Mason and Hamlin prize" occurred May 6 at Jordan Hall, Boston. The Mason and Hamlin grand piano was this year won by Charles L. Shepherd, of Salt Lake City, a younger brother of Arthur Shepherd, who once won the Paderewski prize for composition, and is now of the Conservatory faculty.

Paul Gilmore and Associate Players are boosting the Good Roads cause by traveling in motor cars on their Southern tour. "Good roads," says Mr. Gilmore, "will be of more benefit than any other one thing that is within the power of the people to bring about."

Elsie Ferguson will go out next season under management of Klaw and Erlanger.

Frank Adair, who has but recently returned from the Bermudas, where he scored in *The Parish Priest*, has secured from Darcy and Wolford, play agents, the rights to produce the play in the United Kingdom. Mr. Adair left for Dublin last week to commence rehearsals for opening there early in June.

Augustin MacHugh, author of *Officer 606*, sailed on the *Lusitania*, May 8, to visit France, Italy, and Ireland.

Reducing prices of gallery and balcony seats in the Chicago Auditorium for the season of the Chicago Grand Opera Company has seemingly worked well. Reports indicate that the subscription list for the third season is far beyond that of last. Balcony and gallery seats are said to be nearly all taken for certain series at this early date.

Mrs. F. Augustus Heinze (Bernice Henderson) arrived from Madeira, May 10, and was so thrilled upon learning that her eight months' old baby has two teeth that she spilled a jewel casket, emptying \$100,000 worth of gems on the pier. And not one precious bauble was lost.

A series of benefit matinees are to be given soon at Carnegie Lyceum by juvenile actors in aid of a Summer home for helpless crippled children. Georgia Wolfe has banded together these clever juveniles for the good cause.

Charlotte Granville, now acting in *The Divorce*, in Chicago, admits that she is also an authoress, and that she has a short play which is to be produced in London.

Ethel Kelley, with *A Winsome Widow*, has changed her first name to Amorita, because there are so many other Ethels of the Kelley ilk.

J. Hartley Manners is in Los Angeles, where he expects to produce a number of new plays this Summer. He is also dramatizing *The Money Moon*.

Kitty Chentham sailed for Europe on the *Vaderland*, May 15.

Captain Harry Lambart has been engaged for *The Rose Maid*.

The Musical Mutual Protective Union again demand increase in salaries of musicians in theatre orchestras.

After the closing of *Disraeli*, at Wallack's, on Saturday, George Arliss will return to England. Ian MacLaren, now appearing in this play, will head the University Players in outdoor revivals. Agnes Elliot Scott and Viola Knott are to be with this company.

Gallagher and Shean's musical farce in which they will be starred next season by Werba and Luescher is to be entitled *The Battle Cry of Freedom*; book by Arthur Gillespie and Harold Ward; music by Robert Hood Bowers.

Class day exercises of the New York School of Applied Design for Women, 160 Lexington Avenue, will be held to-day (Wednesday) at 2.30 p.m. Reverend Dr. Ernest M. Stires and Ernest D. North will speak. The twentieth annual exhibition will occur Thursday and Friday.

The beautiful colored drawing, by A. G. Learned, on the front page of the *People's Home Journal* for May, entitled "Queen of the May," was posed by Bonnie Maude, of Helen Ware's company.

## A NEW VENTURE IN STOCK PRODUCTIONS

A general air of amiability pervades the office of the Manhattan Opera House, an edifice which, under the direction of Harry Clay Blaney, has entered upon another chapter in its checkered career. Apparently the paragraph dealing with box-office receipts makes pleasant reading, for although Mr. Blaney is not yet making any hard and fast announcements concerning the future, he professes to be well satisfied with the way things have started.

"It is really a new kind of a proposition," said Mr. Blaney, "because we are going to find out if there is a market for real two-dollar productions when we are charging only ten, twenty, and thirty cents for them. For our opening bill, *The Fortune Hunter*, we are paying a thousand dollars royalty and two hundred dollars for the rental of scenery. Besides that, we have several of the actors who played during the long Broadway run in Winchell Smith's comedy.

"*The Fortune Hunter* is followed by *Paid in Full*, for which I was fortunate enough to secure the scenery and property used on Broadway, and some of the actors identified with the original company. It has just come in from the road, and that gave me this unusual chance. Then we shall do *Alias Jimmy Valentine* in a fashion to compare with the Broadway production.

"It stands to reason that the undertaking depends for its success upon our ability to fill the house. To make up for the difference in the price of admission we must have a far larger patronage than was necessary or even possible in the smaller houses on Broadway. Otherwise, we cannot pay expenses, for I do not propose to run our produc-

tions here on any cheap scale. We are going to give regular two-dollar productions, but we are going to give them at popular prices.

"Everything depends on the clientele that we secure. On the strength of our opening week's work, we have two hundred season subscriptions, and I figure that we should get two hundred the second week and two hundred more the third week. Then the box-office sale is large enough and steady enough to make the venture a practical surety with a solid nucleus of subscriptions.

"I have been interested to see where these subscriptions come from, because it is quite as easy to reach the Manhattan Opera House from Jersey and Brooklyn as from the Bronx. The patrons are pretty well divided over those three sections, and I feel sure that there are plenty more where they come from. Out of the two million people within our reach, there certainly are enough who would prefer to pay thirty cents for an orchestra seat in the Manhattan rather than two dollars in the vicinity of Times Square. All we have to do is to convince them that we are offering a genuine bargain.

"There is a great deal of talk lately about establishing a two-dollar stock company, but people look suspiciously at the scheme. They don't believe that a play put on for a week can be so well done as a play put on for a run. We are taking plays that have already had runs and reproducing them with faithful attention to details that made them effective.

"Just now we are feeling our way along to discover what sort of attractions our patrons want.

*The Fortune Hunter* represents the smooth, easy comedy, light in tone, and pleasing in every respect. *Paid in Full* is heavier, more dramatic fare, bolder in theme and in characterization. *Alias Jimmy Valentine* is a sample of wholesome melodrama, clear and straightforward. Later bills will depend somewhat upon the relative success of these three plays.

"Then, I want to do one thing that may be rather surprising. I want to give a good production of *Romeo and Juliet*. Just recently our Philadelphia company did that good old romance, and, would you believe it, they made more money on it than on any other production in the repertoire? It is curious, isn't it, that Shakespeare should be such a trump card for patrons of popular houses, when you can hardly hire the Broadway crowd to pay any attention to him?

"Of course, our future here depends upon these opening weeks, and we are naturally doing everything in our power to show what a man can buy for thirty cents if he comes to the right shop. On the first two nights we turned away two thousand people, although the Manhattan seats thirty-five hundred. Consequently, we feel fairly certain of staying here."

Certainly, few men have had wider experience than Mr. Blaney in finding out what his particular public likes, and in gratifying that taste. Furthermore, the production of *The Fortune Hunter* was all that he claimed for it, a replica of the Broadway production. It will be both interesting and instructive to watch the progress of the experiment at the Manhattan.



**P. W. L. ACTIVE.**

The annual election of the Professional Woman's League was held at their rooms, 1900 Broadway, on Monday. They had a progressive euchre party on Tuesday, with Mrs. Gordon Ritchie as chairman, and will give another on May 28, when Mrs. Henry Wimpfheimer will preside. The annual reception is to be given on May 27. Lists of names of all disengaged actresses, members of the league, will be sent once a month to the different managers that they may know that said actresses may be communicated with at the league. Those members wishing their names sent must notify the business secretary.

**THE FIVE FRANKFORTERS SEEN.**

The Five Frankforters, a play based upon the early history of the Rothschild family, which has been very successful in Germany and is secured for American production next season by Lee Shubert, was favorably received at the Lyric Theatre, London, on May 7, the English adaptation having been made by Basil Hood from the German of Carl Rossler. Mr. Shubert was associated with Messrs. Greet and Engelbach in the London production. In the cast were Henrietta Watson, Gladys Guy, Carlotta Addison, Henry Ainley, Louis Calvert, C. M. Lowne, Dawson Millward, and C. W. Somerset.

**CLEVELAND LYCEUM CLOSED.**

The closing of the Lyceum Theatre, Cleveland, O., on May 4, after an eventful career of twenty-nine years, also marked the final appearance of Rose Melville as Sis Hopkins, the part which she has played for thirteen seasons. "Sis" and her husband, Frank Minzey, are going to settle down to the simple life at Lake George, where they purpose to raise chickens, pheasants and elk.

The Lyceum was built in 1883, and was known at that time as the Park Theatre. It was destroyed by fire in 1884, and not rebuilt until 1885, when it was renamed the Lyceum. It is the oldest playhouse in Cleveland, but the rapid growth of local industries demands the plot for a modern office building. The going of the Lyceum awakens pleasant memories in the hearts of old-timers—memories of the days when John and Effie Ellsler, Julia Marlowe, and Madame Rhea were Cleveland's favorite stars. It was at the Lyceum Theatre that Eugenie Blair made her real debut.

Sis Hopkins has been at the Lyceum every season since her first appearance, and no more popular or appropriate production could have been presented for the theatre's epilogue. The pictures presented herewith show an exterior view of the old house and a glimpse of the stage of the Lyceum just before the rise of the curtain on the final production. Rose Melville is seen in the centre, with her hand on G. M. Todd, manager of the Lyceum. Frank Minzey is at the extreme right hand.



London Stars, Co.

**MAURICE FARKOA.**

Maurice Farkoa, pictured this week, was born in Smyrna, of French and English parents, in 1864. His first important stage appearance was in An Artist's Model, at Daly's Theatre, London, in 1895, and he came to New York later in the same musical comedy. In England he was associated with sundry of George Edwardes's productions, and in 1904 played in America and Australia in London Gaiety bills. Joe Weber claimed his services here in 1906 for Dream City and The Magic Knight. Returning to England he has played in a few larger musical offerings, but has devoted most of his time to concert singing.

**CONCERNING HOWARD THURSTON.**

Howard Thurston, the magician, has leased Jacob Adler's Thalia Theatre, in the Bowery, for two weeks, beginning May 6. Mr. Thurston will close his season at Adler's and will open early in August with an entire new show. At present he has a number of mechanics employed at his workshops on the Thurston farm, Cos Cob, Conn., busily engaged in new mysteries for next season. His company will number thirty-six people, including fourteen English dancing girls, to be seen in a big spectacular illusion and sensational feature act from the Orient.

**WEBER-FIELDS TAKE THE ROAD.**

Weber and Fields's Jubilee started a five weeks' tour at Albany on Monday, with more than a hundred people on a special train of Pullmans, which will be their hotel en route. They will cover 4,550 miles. Joe Weber is accompanied by Mrs. Weber, Lew Fields by his wife, four children and servants; Lillian Russell by her sister, Fay Templeton by her aunt, and William Collier by his wife and son. The furthest western point will be Kansas City, the most southerly Louisville, the most northerly Milwaukee, and the most easterly Hartford. The longest jump will be from St. Louis to Louisville, and the shortest from Wilkes-Barre to Scranton. The itinerary includes the following cities in the order named: Albany, Springfield, Bridgeport, Hartford, New Haven, Brooklyn, Philadelphia, Washington, Baltimore, Allentown, Wilkes-Barre, Scranton, Utica, Syracuse, Rochester, Buffalo, Cleveland, Toledo, Detroit, Fort Wayne, Chicago, Milwaukee, Davenport, Omaha, Kansas City, St. Louis, Louisville, Indianapolis, Cincinnati, Dayton, Columbus, Pittsburgh, Johnstown, Altoona, Harrisburg, and Atlantic City.

**THE MISSION PLAY PRODUCED.**

An event of unusual interest was the production of The Mission Play on April 29, at a special theatre recently built for the performance at San Gabriel, Cal. This play is John Stephen McGrorty's reincarnation of Franciscan glory and romance, and is an impressive histrionic document based on the early civilization in California. Ben Horning is cast as Padre Junipero Sarra, and Princess Eleanor Lazarovich as Senora Josefa Arguello, both of whom are eminently capable, and their interpretations are impressive to a degree. The entire production is working with remarkable smoothness and continues a second week.

DON W. CARLTON.

**WILLIAM HARRIS, Jr., AND EDGAR SELWYN PARTNERS.**

A new theatrical firm was formed last week, when a partnership agreement was entered into between William Harris, Jr., son of William Harris, the well-known manager, and Edgar Selwyn, author of The Country Boy, The Arab, and other plays, and husband of Margaret Mayo. Messrs. Harris and Selwyn will produce plays both native and foreign, and announce as their initial production, in September, a new comedy by Mr. Selwyn, entitled Partners, to be followed by a play by Arnold Bennett.

Mr. Selwyn, during his recent tour of Europe, entered into contracts with a number of foreign authors, and the new firm will assume the contracts for their production.



THE LYCEUM THEATRE, CLEVELAND, O., AND THE "SIS HOPKINS" COMPANY



## PERSONAL

**WICKHAM.**—Of the Metropolitan Opera artists who were engaged by Reginald de Koven for the remarkable revival of Robin Hood at the New Amsterdam, none made a more favorable impression than Florence Wickham, as Alan-a-Dale. "Oh, Promise Me," was encored again and again, as well befitting both the music and the rendering. Miss Wickham in brown, in Lincoln green, or in snow white is a brilliant picture, rather more dashing than one might expect of a poet, but quite in accord with the traditions of the role. If any one may judge from her appearance, she takes as much pleasure in singing Alan-a-Dale as in her roles at the Metropolitan. There she is best known as Fricka in Die Walküre and Laura in La Gioconda, examples of two diverse schools of opera. Miss Wickham is of American birth, but has studied and sung in Berlin, Dresden, Stuttgart, and elsewhere, since she was twenty.

**GAYTHORNE.**—In two years Pamela Gaythorne has become a familiar figure on the New York stage, for she has been for the most part particularly fortunate in her dramatic environment. She made her American debut in Butler Davenport's comedy, Keeping Up Appearances, which had only a brief career at the Comedy Theatre, despite the unusually good work of the cast and the thoughtful work of the playwright in several scenes. After her impersonation of the pettish daughter in this drama, Miss Gaythorne moved to the New Theatre to play the title-role in Nobody's Daughter. Many critics were favorably impressed with the promise of her work, but she did nothing to fulfill the promise until Winthrop Ames produced The Pigeon at the Little Theatre in March of this year. Guinevere Megan is a well-rounded characterization, complete in detail yet quiet in method. So pronounced is Miss Gaythorne's success that she will return, after her vacation at her English home, to resume the same role in The Pigeon next Autumn. Other plays in which she appeared are The School for Scandal, at the New Theatre; and The Bird of Paradise, under Oliver Morosco's management.

**BOROS.**—Ferike Boros came to this country with

some very decided notions on the artistry of her profession, gained during her years of toil as an actress at the Court Theatre in Buda-Pest. Her training covered a wide range of parts. Ambitious



Dupont, N. Y.

FLORENCE WICKHAM

to learn English, she spent a two years' leave of absence in London, and finally severed her connection with her Hungarian home to come to New York. With Edith Ellis she adapted Seven Sisters for the American stage, and for the use of Charles Cherry and Laurette Taylor. Her only appearance as an actress was as the French maid in The Wife Decides, a comedy drama which made a valiant but ineffectual struggle at Weber's to capture the attention of Broadway.

## "THE SIREN" FOR LONDON.

With the launching of The Pink Lady at his Globe Theatre, London, Charles Frohman has commenced plans for the London presentation of The Siren, with Donald Brian and Julia Sanderson in the chief parts. The Siren will be heard probably at the Adelphi Theatre, where the stage is always in the hands of J. A. E. Malone. The chorus and all subordinate parts will be taken by English people. The production will be made during Mr. Frohman's present residence in London. This will be Mr. Brian's first appearance in London, but Miss Sanderson formerly supported G. P. Huntley in the London production of The Hon'ble Phil. An entire new scenic equipment will be made for the London presentation of The Siren.

## LICENSES REQUIRED IN WISCONSIN.

Licenses are required of circuses, traveling shows, carnivals, traveling vaudeville companies exhibiting in tents, all side-shows, merry-go-rounds, ocean waves and Ferris wheels. A number of showmen are not aware of this law and are sometimes advised of the Wisconsin law at the eleventh hour by State or local officials.

In order to prepare themselves in advance, showmen and others should write to the State Treasury Agent, D. N. Davies, at Madison, Wis., and secure application blanks and other data relating to the law in advance of the coming to Wisconsin. This step will facilitate their movements in Wisconsin and give them adequate protection at all times.

## NEW SOTHERN-MARLOWE REVIVALS.

E. H. Sothorn and Julia Marlowe promise to add to their next season's productions revivals of Shakespeare's King Lear, Cymbeline and Much Ado About Nothing, making ten plays in their Shakespearean repertoire. They may also present The Two Noble Kinsmen, whom some ascribe to the Bard of Avon and some to Beaumont and Fletcher. Mr. and Mrs. Sothorn will spend the Summer in Surrey, England, their present season closing on June 29.



White, N. Y. Basil Ruyssael

Sidney Bragg

Walter Hyde

Carl Gantvoert

Edwin Stevens

George B. Frothingham

"ROBIN HOOD," ACT II. "THE ROUND" IN SHERWOOD FOREST

# THE NEW YORK DRAMATIC MIRROR

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ADVERTISEMENTS  
Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

## The Editor's Letter Box

### A QUESTION FOR YOU.

Turn about is fair play. The Editor of The Letter Box has so many inquiries filed at him—although not with intent to kill—that he is going to retaliate by propounding a question to his readers.

Although to you it may sound suspiciously like examination day in the English class at school—which probably wasn't so very long ago—the question is a fair one to lay before anybody interested in the theatre. Your profession—if you are an actor,—your sympathy—if you are not an actor—and your ambition to pass as a well-informed person—in either case—demand that you be able to answer it. The stage as an institution is so often charged with lamentable ignorance among other faults, that the editor is inquisitively trying to secure evidence to refute the calumny.

So dig into your erudition and unearth the answer to the question below. Send it to the Editor of The Letter Box and be enrolled in the list of intellectually elect.

Here is the question. All speak at once. What plays are commonly considered the four great satires in English dramatic literature? What do they satirize and who wrote them?

The answer will be published in the issue of June 5.

NANCY KILPATRICK.—You may address Anna Eva Fay in care of THE MIRROR, or at her home, Melrose Heights, Mass.

W. J. WILLIAMS.—Henry B. Harris has a brother, William Harris, Jr., who survives him, and is to carry on the business of producing plays in partnership with Edgar Selwyn. Elmer Harris, whom you probably have in mind, is no relative of Henry B. Harris. Elmer Harris is an author, his latest drama being Thy Neighbor's Wife. Another play of his, The Olive Branch, is announced for production next year.

It is a pleasure to reprint the following letter from Bushnell Dimond, of Philadelphia. It speaks for itself:

"I wish to express my appreciation for the very valuable service your publication rendered me through the Want Advertisement department. Within a couple of days after I had the notice inserted, I received a reply that complied with my want. This seems a phenomenally short time, and if it may be taken as a fair gauge of THE MIRROR's ability, you are indeed to be congratulated.

### DEATH OF IGNATZ OESTREICHER.

The death of Ignatz Oestreich is announced from Rochester, N. Y. Mr. Oestreich was an expert in photographic chemistry and was engaged in organizing a plant in Rochester for the manufacture of motion picture films along new patent lines. He leaves three daughters and four sons.

### NEW DEAL FOR THE NORTHWEST.

W. B. Sherman writes from Edmonton, Alta., on May 1: "I have to-day completed arrangements with John Cort and C. P. Walker, whereby my Calgary, Edmonton, Lethbridge, Moose Jaw and Brandon theatres will hereafter be booked at the Cort-Sherman-Walker offices, 1480 Broadway, New York. My houses now have membership in the National Theatre Owners' Association. All attractions crossing Western Canada should have two full weeks between Winnipeg and Vancouver, playing my houses and Prince Albert, Saskatoon and Regina, which cities are included in C. P. Walker's Circuit."

### NEWMAN AND BERWIG

Newman and Berwig, known in vaudeville as the Ginger Kids, were recently received with more than ordinary enthusiasm on their return to their native town, Cleveland, O. They are especially clever dancers.

### CLARA TURNER'S FIFTH SEASON AT VALLAMONT

Clara Turner, who for four Summers has enjoyed a large patronage at Vallamont Park, Williamsport, Pa., will be seen there again this Summer. Under management of Billy Harry, she will have two companies alternating between Sunbury and Williamsport, Pa., and another at Lockhaven. The first company will open on May 27 in The Dawn of a To-Morrow, and the number two company the following Monday with Mrs. Wiggs of the Cabbage Patch. The third company will open on July 4 at Lockhaven, Pa. The tour just closed has been the longest in Miss Turner's career, having begun on Feb. 8, 1908, and ended at New Castle, Pa., on April 13, 1912. Miss Turner and her husband, James Gilmore Hamond, with Manager Barry, have since been resting at her bungalow at Waterford, Conn. A number of offers have been made for the appearance of Miss Turner and her players next Winter season at Milwaukee and Washington, D. C.

### WINDY CITY WHISPERS.

CHICAGO, ILL. (Special).—Maurice Brown and others interested in the establishment of a Little Theatre in Chicago met last Friday afternoon to discuss the venture. Decision not yet announced. Sophie Tucker played last week as a "long star" in vaudeville, doing a singing turn at the Majestic, Chicago. Her local popularity, won in Louisiana Lou, carried her to success in spite of a throat trouble which made her much more inarticulate than usual.

Several hundred Board-of-Trade men attended the performance of Ready Money at the Cort Theatre on May 6 to honor Joseph Kilgour, who used to do "puts and calls" on our local board.

On May 7 the Notre Dame Club of Chicago saw the performance of The Divorce at McVicker's Theatre. The author of the play, W. A. McGuire, is a graduate of Notre Dame University.

### LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

### WOMEN.

Allen, Nita, Lillian Alward, Daisy I. Anderson, M. Acker, Beatrice Acker, Maude Atkinson, Bruce, Agnes, Edna Bowers, Josephine Barlow, Marion Bell, Pauline Bradshaw, Emma Huntley, Mrs. F. H. Bright, Irene Hargrove, Florence Burroughs, Helen Blake, F. E. Baumgartner, Betty Bacon, Elmer Barry, Beth Bell, Violet Harvey, Kate Bonington, Rose Beaumont, Fannie Bradshaw, Grace Reese, Carlette, Emma M. Kajene F. Carter, Alma Chester, Gertrude Carlisle, Marion Cockburn, Della Clarke, Ruth Clanton, Virginia Clay, Mrs. Hugh Cameron, Dorothy Courtney, Alanche Camp, Alice Creighton, Mrs. Chas. G. Orator, Minnie Cook, De Laman, Mattie, Mrs. Charlotte De Wolfe, Gertrude De Mont, Miss Dove, Rose Denison, Louise Dunbar, Edwards, Madge, Mary Emerson, French, Jean, Lillian Folts, Marion Finley, Viola Fortescue, Carrie Friseman, Dale Fuller, Gordon, Sally G., Emma Guichard, Ruth Garland, Helen Grantley, Hagen, Margaret, Jessie Howe, Margaret Hoban, Marie Howe, Lillian Herbert, Rose Holmes, Marie Harman, Mrs. Benj. S. Horne, Johnson, Helen, Laura Jaffray, Lena L. Johnston, Kingston, Mrs. S., Mrs. D. Kenna, Helen Keers, London, Myrtle, Edith Lamond, Marie Lloyd, Madge Lawrence, Eleanor Lawson, Mildred Lowell, Florence Lee, R. Layall, Lillian Ludlow, Marie Lord, Adele Lane, Jack Lyons, Mar, Allison, Mrs. M. Martin, Irene Moore, Clara Meredith, Bessie McCoy, Catherine MacEldon, Nora McGraham, E. McCaughy, Nash, Mae J., Odell, Laurens, Ellen O'Malley, Preston, Peggy, Charlotte Pauls, Ren., Isabel, Ina Rorka, Louise Rockwell, Hazel Roman, Shirley, Blanche, Marie Sabbott, Mrs. Chas. Sears, Catherine Stanton, L. Sinclair, Mary J. Smith, Laura Stone, Tatton, Dora, Gertrude Thayer, Veness, Amy, Louise Vale, Clara Valon, Wilbur, Adele, Eva Welch, Gladys Wright, Isabelle Winloche, Clara Weiden.

### MEN.

Ambrose, Frank C., Ivan Arbuckle, Chester G. Austin, Ray Applegate, John Arthur, J. Allerton, Walter Arthur, Belmont, Joseph F., Wm. Belden, Francis A. Bower, Jas. E. Bancroft, Ned Baker, Gene Beaumont, Stanley Bidwell, Walter Beck, Chas. Brockway, C. J. Bancroft, Collier, Robert, H. L. Campbell, Chas. Crossman, Tom, Ezekiel Clay, Freda Coopers, R. W. Cassidy, Wm. J. Corneo, James Cunningham, Al. Cunningham, Harry Campe, Joseph Canora, Deveraux, Dale, James K. Donnell, James H. Doyle, Edward Davis, Chas. H. Donnelly, Alf. Derry, Edwards, Julian, Gilbert Ely, Arthur E. Edwards, A. W. Ellis, Louis Egan, W. E. Ely, Flavelle, Edgar Ed., F. J. Foster, Edwin E. Forsythe, Arthur Forrest, Robert Fletcher, Dick Ferris, Gilkran, J. Martin, John Glendinning, James Gordon, Clarence H. Goldart, James L. Olson, Randolph H. Gray, Wm. L. Gibson, Bertram Gransby, Ben Grinnell, Hendry, Jack R., H. P. Hill, R. H. Humphreys, Louis Horner, Jack Harford, Jerry Hart, Roy Hollingshead, Tommy Hayden, Johnson, James J., Kimball, Alvin, Paul Keltom, Frank Kilday, Walter E. Kari, Jos. M. Kelly, Chas. Kyle, Jas. Kennedy, J. C. Kavanagh, Alfred Krug, Eugene H. Kenney, Geo. Kelly, Leon Kessel, Louis Kelo, Lewis, Sam, R. S. Lyle, Alfred Lively, J. H. Lewis, Louis Lytton, Harry Linker, Mallory, Robert, Edward Marindell, Theo. Martin, C. C. Miller, Fred B. Masatt, Theodore Martin, Frank McCarthy, J. E. McDonald, P. M. McCafferty, C. G. Metcalf, Rayce MacKay, Frank McKintee, Nye, G. F., O'Connell, Chas. H., Piatt, Willington, Homer Potts, A. J. Price, Roberts, Frederick, Robert Rogers, Geo. M. Rosener, W. O. Rayneier, Wilfred Rogers, Pete Raymond, Sheridan, Phil, M. Ray Summer, Chas. W. Sears, Eugene Stockdale, Landon Savage, Chas. A. Stevenson, Fred Stock, A. G. Smith, Wm. E. Smith, Trevor, J. E., W. L. Thors, Cyne J. Thaps, Gus Tapley, Albert Taylor, H. A. Todd, Franklin Thompson, Frank Thomas, G. B. Towler, E. P. Taylor, Young, Walter, Wilson, E. J., Chas. Wilson, Wm. Wolf, Clarence Whitehill, W. J. Wilson, Chas. D. Wright, Eugene Weber, O. E. Wee, Joseph H. Williams, Gus Wilson, James D. Wilson, Thos. Wark, Young, Walter.

### REGISTERED LETTERS.

George Tallmar, Florence May. If you want what you want when you want it, advertise your wants in THE MIRROR want columns. Minimum charge of 25c. for 20 words or less; 1c. for each additional word.



NEWMAN AND BERWING

As the "Ginger Kids."

### AMATEURS IN THE PRETENDERS.

Ibsen's The Pretenders was played by the Dramatic Club of the University of Minnesota in Minneapolis May 2 and 3 in the Shubert Theatre. It was the second performance of the play in this country. The first had been given by students of Harvard under direction of Frank Lea Short; and his prompt book and prepared script was used by Charles M. Holt of the Minneapolis School of Oratory and Dramatic Art, who had charge of the Minneapolis production and directed it. In the chief part, Robert Wilson, of the University Dramatic Club, acted with professional skill. He was frequently and heartily applauded. Frank Harris played the king with remarkable excellence, and Henry Doermann showed a good conception of the earl. Ora Hyde was attractive and capable as Margrete. The rest of the cast and the movement and effectiveness of the production in general showed the painstaking and excellent work of the director, Mr. Holt. He deserves an extra word of commendation for choosing this play of Ibsen's, so seldom seen, and presenting it with amateurs so well.

The complete cast was: Haaken, Frank Harris; Inga, Ruth Elwell; Earl, Henry Doermann; Lady Ragnhild, Corinne Odell; Sigrid, Myrna Pressnell; Margrete, Ora Hyde; Gunthorn, Ben Webster; Sigurd, John Dwan; Nicholas, Robert Wilson; Dagfin, Ray Brown; Ivar, Richard Manahan.

### CONEY ISLAND'S NEW LUNA.

New York's new amusement place, Luna successor to Luna Park, is being rapidly prepared for the Summer season. The management have issued these interesting statistics: Luna will cover more than forty city blocks; there will be thirty-one buildings for shows and amusements; twenty-eight separate rides; the towers and minarets will number two hundred and fifty-four; 1,450,000 electric lights will be required; there will be 1,500 employees; 7,300 flags will be used; eighteen carloads of paint will be needed; 1,000 kegs of nails will be used; the tickets ordered, which are only two inches long, if laid out in a straight line, would extend three hundred and fifteen miles, and the electric wiring would stretch from New York to San Francisco.

### HARRY GILFOIL RETIRES.

ALBANY, N. Y. (Special).—Harry Gilfoil, who has supported Blanche Ring for the past three seasons in The Yankee Girl and The Wall Street Girl, retired from the east of her company last week. Mr. Gilfoil will spend the Summer at his beautiful home, Bayshore, N. Y. He will probably resume playing the vaudeville houses in the Fall, having received numerous offers from prominent vaudeville managers to re-enter the field in which he always proved a drawing feature.



## WILL OF HENRY B. HARRIS.

Did He Have a Premonition?—Testimony of Mrs. Harris as to His Death.

The will of Henry B. Harris, theatrical manager, who was lost on the *Titanic*, was filed for probate May 10. It was made on Feb. 21 last and contained a provision indicating that Mr. Harris had a premonition that his trip abroad might not end happily.

After bequeathing \$5,000 each to the Blind Babies of the Sunshine Society, the Hebrew Infant Asylum, and the Actors' Fund of America, the will reads:

"All the rest, residue and remainder of my estate, both real and personal, wherever situated, I give, devise and bequeath to my beloved wife, Irene W. Harris, should she survive me for a period of fifteen days. If my beloved wife should not survive me fifteen days I give, devise and bequeath to my wife's mother, Rachel Walach, the sum of \$25,000, and the remainder to be divided between Mrs. Samuel B. Stern, Mrs. Eugene Loeb, Mrs. William Harris, Jr., and my niece, Ruth P. Harris."

The value of the real estate was given as \$150,000 and his personal property as \$145,000. Mrs. Irene W. Harris and William Harris were named as executors.

Accompanying the will was an affidavit by Mrs. Harris, the widow, in which she said she and her husband were passengers on the *Titanic*.

"I left the steamer together with Mrs. Thorne to enter into a collapsible boat which was the last to leave the steamer. At the time that we both left to enter the boat, my husband was standing on the deck of the *Titanic*. Within a few moments after we struck the water, and while the *Titanic* was in full view, I saw it sink and my husband was there on the deck."

## SUMMER GARDEN IN HOOSIER STATE.

INDIANAPOLIS, I. N. D. (Special).—The Hume-Mansur Garden will be formally opened on May 27, beginning a week of popular musical features designed especially to please the crowds that will be here for the five hundred mile motor race at the Speedway. The roof with its new Grecian theatre will be open for the first time. Arrangements are being made to bring a popular musical feature from New York for the opening week, and a programme will be given each day, beginning at six p.m. with dinner and continuing throughout the evening. The same plan will be followed all summer, attractions being changed weekly.

PEARL KINKWOOD.

## MUSICIANS' CLUB MATINEE.

At the New Amsterdam Theatre on Friday afternoon a notable matinee will be given by the Musicians' Club of New York. In the first part there will be heard Leon-tine de Anna, Madame Pasquelli, David Biepham, Ernesto Consolo, William C. Carl, Clarence Eddy, the Flonsalay String Quartette, Hans Kronold, the Lyric Club of Newark, Musical Art Quartette, and Frank Ormsby.

The second part will present a one-act drama, *Adelaide*, founded upon a romantic episode in the life of Beethoven. David Biepham will have the title-role, assisted by Minna Gale, Grace Hornby, Mrs. Fannie Addison Pitt, Mrs. Thomas Whiffen, and Horatio Bench.

## ALLIE SMITH FORDYCE DEAD.

JACKSONVILLE, FLA. (Special).—Allie Smith Fordyce, wife of Arthur Fordyce, appearing with her husband and child, Baby Helen, at the Orpheum Theatre here, was taken suddenly ill after the evening performance on May 7, and died within a few minutes after her removal to her apartments. A nervous trouble aggravated by over-exertion was the immediate cause of death. She had appeared with her husband for the past six years, and Baby Helen, now seven years old, has figured prominently in their act for four years. Deceased was twenty-six years old and a native of Toronto, Can. Interment will be made in Evergreen Cemetery, this city.

E. O. UDELMANN.

## BURLESQUE MANAGERS TO BE TRIED.

CHICAGO, ILL. (Special).—It is stated that the assessment of maximum fines amounting to \$40,000 by United States District Judge George A. Carpenter last week against three railroads, pleading guilty to illegally favoring certain burlesque companies in passenger rates, will be followed by the immediate trial of the officials of the amusement companies involved.

The men still under indictment are Rudolph H. Hymack, secretary of the Columbia Amusement Company, and James A. Hennessy, secretary of the Empire Circuit Company, which practically control every traveling burlesque company on the road. Indictments against the railroad officials involved in the cleverly disguised rebating deal were quashed by agreement when the roads were fined.

The Big Four Railroad was hit hardest by the court order, fines aggregating \$20,000 being assessed on two indictments. The Lake Shore was fined \$10,000 on one indictment and the Michigan Central \$10,000 also.

The Government charged that the railroads were rebating on the burlesque companies by paying large sums for advertising in burlesque theatre programmes for the privilege of transporting the troupes. The Government declared that this was merely a subterfuge, and that for every thousand

dollars spent in transportation a large percentage was returned by means of this advertising.

OTIS COLBURN.

## PROCTOR GETS FIFTH AVENUE.

The Maine Supreme Court of Appeal on May 10 denied B. F. Keith's appeal from a lower court decision awarding to F. F. Proctor complete possession of the Fifth Avenue Theatre in this city for four years, instructing the former to vacate at once and to turn over to Mr. Proctor the earnings of the house since Nov. 1, 1911. At expiration of four years the theatre reverts to original, Mr. Keith, who purchased the property from the Gilsey Estate.

According to Mr. Proctor's counsel the decision establishes his client's exclusive right to the section between Fourteenth and Forty-second streets. The recent Keith-Williams deal had nothing to do with the present decree.

## NEW CHICAGO VAUDEVILLE HOUSES.

CHICAGO, ILL. (Special).—Sullivan and Considine, who control the Empress and Hamlin theatres in this city, say that they will build three new vaudeville houses here during the summer. These managers claim that, through their affiliation with the Loew circuit in the East, they will be able, beginning next season, to book acts for seventy-two weeks.

OTIS COLBURN.

## REFLECTIONS.

Lucile Palmer, formerly of the Ferris Hartman company, and Louis Mott, a Los Angeles real estate man, were married recently and will reside in that city.

The Pool was presented at the Alhambra, London, on May 13, by Alfred Moul.

On the morning of May 1, a statue of Peter Pan appeared to greet the rising sun—also the rising sun—in Kensington Gardens, London. He sits on a stump near the Serpentine, blowing his pipe to a circle of fairies, mice and squirrels. J. M. Barrie was the donor, and Sir George Frampton the sculptor. This Peter Pan, by the way, is no relative of improper Peter, who belongs in Monkton Hoffe's family.

Martha Hedman, a Swedish actress, has been engaged by Charles Frohman for his production of Henry Bernstein's new play, *The Attack*.

Building Inspector W. S. C. Stevens, of Pasadena, Cal., has ordered the Cluny and Fischer's vaudeville theatres in that city to make immediate alterations to blind aisles and dressing rooms to insure safety in case of fire.

Jean Brylanski, formerly press agent of the Orpheum, Jersey City, is now managing the Savoy, Asbury Park, N. J.

The title of *Sports of the Times* has been changed to *The Field Illustrated*.

Sir Charles Wyndham and Mary Moore are to revive Mrs. Dane's Defence at the New Theatre, London. Lena Ashwell is also in the cast.

W. Somerset Maugham, who is now represented in New York by The Explorer, has translated Moliere's *Le Bourgeois Gentilhomme* for Sir Herbert Tree. He has chosen to call it *The Perfect Gentleman*.

Buntz has passed her three hundred and fiftieth performance in London. Kate Moffatt has returned to the leading role.

The Jew of Prague will be produced at the Whitney Theatre, London. It is by Alfred Wilson Barrett, son of Wilson Barrett, who wrote and played *The Sign of the Cross*. In the cast is Trevelyan Phillips, son of the novelist, F. C. Phillips.

Marie Jung, the ballet mistress of the Chicago Grand Opera company, has been engaged to teach ball dancing in the Chicago Musical College.

Ethel Du Frie-Houston, operatic contralto of the Aborn opera company, is a Texas girl, and is related to the famous Sam Houston. For three years Miss Houston was a member of Henry W. Savage's English grand opera company. Last year she made a personal success with Hammerstein's production of *The Maestro's Masterpiece* and this season has been prominent in Haron Trenck.

Washington, D. C., has seen three interpretations of the big emotional role of Madame X in Alexandre Bisson's moving play of mother love, and this week at Vol's the playgoers may study a fourth, for Iselta Jewell's conception of the part is said to differ materially from those presented by Dorothy Donnelly, Madame Bernhardt, and Adeline Dunlap.

The Columbia Theatre and Windsor Hotel, Chatham, N. Y., were damaged to the extent of \$3,000 by fire on May 8.

William Layton, comedian, and Millie Schofield, of Hamilton, Ont., sought a clergyman to marry them on the stage of Griffin's Theatre, St. Catherine's, Ont., on May 8, but the divines declined. So the couple were united at the Methodist parsonage and then triumphantly presented to the audience at the theatre.

L. Andrew Castle, who has appeared in classical productions, will next season enter vaudeville, assuming a principal role in *Conscience*, to be presented by the Fox-Castle-Carr Players.

Charles Frohman has acquired the American rights to Francis de Croisset's new play, *The Heart Decides*, now running at the Athenaeum Theatre, Paris.

E. H. Sothorn and Julia Marlowe will give a special matinee at the Lyric Theatre on June 17 in aid of the Actors' Fund.

Kitty Gordon, despite rumors to the con-

## NEW YORK THEATRES.

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By EDWARD KNOBLAUCH, Produced and  
Managed by HARRISON GARY FISKE.

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Hyde, Basil Ruyssdael, Carl Gantvoort, Edwin  
Stevens, Sidney Bracy.  
Regular prices, 50c, 75c, \$1, \$1.50, \$2.00.

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Most Timely Play of the Century

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**A WINSOME WIDOW**  
STAGED BY JULIAN MITCHELL  
With EMMY WEHLEN  
75—A WONDERFUL CHORUS—75

trary, has signed for three more seasons under management of Joseph M. Gaites and will continue in *The Enchantress*.

When the new half pennies come out, the managers of the Manhattan Opera House Stock company purpose to replace their present 10-20-30 prices by a 9-10-12-25-40 scale.

In the City Court on May 9 a jury awarded a verdict of \$200 to Nahum Rackow in his suit against David Kessler for making a Yiddish translation of *Bought and Paid For*.

Alessandro Bonci, the grand opera tenor, filed suit on May 9 against the New York Central Railroad claiming \$50,000 for laryngitis contracted in a cold car that rendered him unable to sing.

Judgment was entered in the City Court on May 9 against Henrietta Crossman for \$1,616 worth of gowns furnished by the Mrs. Osborn Company.

Through the Mortgage Financing Company, Pease and Elliman reported last week that they had secured a mortgage of \$50,000 on the leasehold of the Victoria Theatre.

Henry Hollinger, scene constructor for the American Theatre, Spokane, Wash., has gone to Vancouver, B. C., to visit Del S. Lawrence, formerly of the same theatre.

Edward Cort, manager of the Yakima Theatre, North Yakima, Wash., who has been handling the house for the last two years, will not return next Fall, having been chosen by his father, John Cort, of the Northwestern Theatrical Association, to go on the road out of New York next Fall with one of the five shows which Cort will handle for the Authors Producing Association. His successor has not yet been chosen.

Mrs. E. Clarke Walker, wife of the manager of Pantages's Theatre, Spokane, has gone to Southern California for a four months' visit. She will return to Spokane in September.

Russo's Military Band is the name of a forty-piece musical organization which has been formed and will have its headquarters in Spokane. B. Russo, a musician of wide experience, is conductor.

Mr. and Mrs. Leavitt James are visiting Mr. and Mrs. L. J. Daniels at the Frost Farm, Brattleboro, Vt. Mrs. James is one of the madcap dancers brought from Berlin by Eddie Foy four years ago, since which she has been playing in his company. Both Mr. and Mrs. James concluded their season with Mr. Foy on April 25. After this visit they will go to Mr. James' home at Tampa for the summer.

Fire destroyed on May 8 an old car barn in Lorimer Street, Brooklyn, and some scenery of the Aborn Opera company was burned. They had used a floor of the structure as a scenic studio.

C. U. Phillely, who has been managing the Tootle, St. Joseph, Mo., under special arrangements with the Shuberts and John Cort, has given up the house and it has returned to the direct management of the Shuberts.

M. L. Landman has written a new playlet, *The Choice*, for vaudeville.

Eugene Bonner, a musician, was assaulted by a negro burglar in his home in this city on May 7. The burglar got away

and the victim was taken to the Presbyterian Hospital.

A Paris modiste has won a verdict for \$2,000 against Mary Garden who, the court agreed, wears "the smartest hats in the world."

Geraldine Farrar has recovered from an attack of tonsillitis and resumed her operatic work in Berlin.

Marie Cavan sailed on May 7 to sing at the Royal Opera, Berlin.

## CURRENT AMUSEMENTS

Week ending May 18.

ACADEMY OF MUSIC—Stock co. in *Held by the Enemy*—12 times.

ALHAMBRA—Vaudeville.

ASTOR—The Greyhound—12th week—85 to 92 times.

RELASCO—Closed May 4.

BERKELEY—Closed May 4.

BROADWAY—Aborn Opera co. in *Hansel and Gretel*—1st week—1 to 12 times.

CASINO—James T. Powers in *Two Little Brides*—4th week—24 to 31 times.

CENTURY—The Garden of Allah—30th week—341 to 348 times.

COLONIAL—Vaudeville.

COLUMBIA—Ginger Girls Burlesquers.

COMEDY—Buntz Pulls the Strings—32d week—284 to 292 times.

CRITICISM—Closed May 4.

DAILY—Lewis Walker in *The Explorer*—2d week—8 to 15 times.

EMPIRE—Closed May 4.

FULTON—Closed April 20.

GAITY—Office 606—10th week—123 to 130 times.

GARRICK—Closed March 23.

GEORGE M. COHAN'S—Blanche Ring in *The Wall Street Girl*—6th week—31 to 37 times.

GLOBE—The House Maid—4th week—25 to 33 times.

GRAND OPERA HOUSE—Black Patti in *La Juive*—8 times.

HARRIS—Closed May 11.

HIPPODROME—Around the World—37th week.

HUDSON—Walker Whiteside in *The Typhoon*—3d times, plus 4th week—25 to 32 times.

HURTIG AND SEAMON'S—The Smart Set in *Dr. Beans* from Boston.

IRVING PLACE—Closed May 12.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Otis Skinner in *Kismet*—21st week—164 to 171 times.

LIBERTY—Henry Miller in *The Rainbow*—10th week—74 to 81 times.

LITTLE—Closed May 4.

LYRIC—Patience—2d week—9 to 16 times.

MANHATTAN OPERA HOUSE—Stock co. in *Maxine Elliott's The Marriage—Not—1st week—1 to 8 times.*

METROPOLIS—Occ. Smoother Stock co. in *The Fortune Hunter*—4th times, plus 10 times.

MINER'S BRONX—Big Review Burlesquers.

MURRAY HILL—Welch's Burlesquers.

NEW AMSTERDAM—Robin Hood—2d week—4 to 16 times.

OLYMPIC—Big Gaiety Company.

PARK—The Quaker Girl—30th week—230 to 246 times.

PLAYHOUSE—Bought and Paid For—34th week—280 to 297 times.

PROSPECT—Stock co. in *Lovers' Lane*—16 times.

REPUBLIC—Closed April 20.

TRALIA—Howard Thurston—2d week.

THIRTY-NINTH STREET—A Butterfly on the Whisk—10th week—145 to 153 times.

VICTORIA—Vaudeville.

WALLACE'S—George Arliss in *Disraeli*—35th week—280 to 287 times.

WEST END—Corse Fayton Stock in *The House Next Door*—163 times, plus 13 times.

WINTER GARDEN—Whirl of Society—11th week.

ZIEGFELD MOULIN ROUGE—A Winsome Widow—8th week—37 to 44 times.



## RELKIN'S YIDDISH COMPANIES.

Edwin A. Relkin, the well-known Yiddish theatrical manager, has now under his management twelve Yiddish companies, including those headed by Jacob P. Adler, Maurice Morrison, David Kessler, Boris Thomashefsky, Regina Kenna, Lipsin, Emma Pinkle, Regina Fraser, Dora Weissman, Freida Ziebell, Elias Rothstein, and Rudolph Schildkraut. Besides these Yiddish companies, Mr. Relkin is directing the tour of the well-known Russian star, Paul N. Orloff, who recently played the Garrick Theatre, New York city.

The tours of these companies are directed from the office of Mr. Relkin and are in operation during the Spring season from April 15 to June 15. This is the first time in the history of the Jewish show business that one man is controlling twelve separate organizations headed by Jewish stars.

Mr. Relkin also controls the Bijou Theatre, Chicago; Grand Opera House, Boston; Thomashefsky's Baltimore Theatre, Baltimore; Thomashefsky's Arch Street Theatre, Philadelphia; Thomashefsky's Metropolitan Theatre, Newark, N. J.; Phillip's Lyceum, Brooklyn, and the Gotham Theatre, East New York.

## A TRIBUTE TO THE TITANIC.

Mrs. J. H. Loring, widowed by the Titanic wreck, crossed the Atlantic on the *Germania* to perform an unusually solemn and poetic ceremony in memory of her husband. When the *Germania* reached longitude 50.14 west, on the evening of May 9, Mrs. Loring came from her stateroom with her arms full of flowers. While the rest of the boat was oblivious to the significance of their location, except for the captain, who looked on sympathetically from his bridge, the stewardess, who was caring for Mrs. Loring, and a deck hand, who happened to be in the vicinity, the widow slowly dropped the blossoms one by one over the rail to the quiet waters below, a simple and pathetic tribute to the dead.

Mr. Loring was a London broker. Mrs. Loring is the daughter of Henri Weinsamski, a violinist of note.

## JOHN CRAIG WILL RETURN.

Boston, Mass. (Special).—There is no truth to the rumor that John Craig will not return to the Castle Square here next season, and that his trip to Chicago with The End of the Bridge will be his farewell to Boston. It is merely a special engagement, and he will be back again in the Autumn.

## GOSSIP.

Mrs. Sadie Steelsmith, who has been with Benjah Poynter during the past season, is visiting relatives at Marshalltown and Lacombe, Ia. She has been re-engaged to play a character part in Miss Poynter's *A Kentucky Romance* next season. Mr. Steelsmith, who has been with Beaumont Claxton, has gone to his fruit ranch near Mens, Ark.

Activity is being shown at the Winter quarters of Mack's Model Shows, Glens Falls, N. Y. A new band wagon, a work of art, has arrived, and gold leaf is being used freely on all parade wagons. The stock is coming in from Mr. McMullen's farm. This outfit will go out on its second season as one of the best equipped wagon shows on the road. Mr. McMullen, sole owner of the show, was a part owner of the Star Publishing Company, of Glens Falls, and is an experienced newspaper man.

Beth Partillo, of Fort Dodge, Ia., has been engaged by Mort Singer and is rehearsing in Chicago.

Walter S. Duggan is acting as manager for Rowland and Clifford in their engagement of *The Divorce* at McVicker's, Chicago.

C. Whiteleather has been appointed stage-manager of the New Sun Theatre, Springfield, O. John Gilmore and Earl Keene joined the Sunny Side of Broadway company.

Agnes Berry (Agnes Quinn) is spending some months at her home in Tacoma, Wash., previous to joining the Metropolitan Opera company next season.

Lewis Waller had his first experience as a "fan" at an American baseball game last Thursday at the Polo Grounds. He got much excited about the game, even though he was not wholly willing to concede its superiority to cricket.

Molly Pearson, of Bunty Pulls the Strings at William Collier's Comedy Theatre, says that she is a descendant of the Percy, famous in English history. "Pearson" is merely contraction of "Percy's son," she declares.

Charles Quartermaine, of *A Butterfly on the Wheel*, is said to be the best golfer of all the English actors now in America. At a match last week between representatives from different companies he easily won the honors.

Sada Yakko, who visited this country and England years ago with her late husband, Kawa Kami and their Japanese company, is playing a special engagement at the Hongo-sa Theatre, Tokyo, in memory of Kawa Kami, founder of the new school of drama in Japan. She is supported by former pupils of his, some of whom were seen here with her.

There were great doings in Los Angeles and at Fresno, Cal., on "Raisin Day," April 30. In the former city the girls of the Armstrong Musical Comedy company went about in twelve motor cars, piloted

by J. F. Paulding, distributing seven thousand packages of raisins.

Thomas Warren Poland, manager of the Polk Theatre, San Francisco, and Harriet Prescott Thatcher were married at the home of the bride's mother in that city on April 30.

Ada Meade, who has appeared in Madame Sherry for two seasons, and who is under contract for a term of years with Frasee and Lederer, has been released temporarily by that firm to appear in the Aborn English Grand Opera company's revival of *Hansel and Gretel* at the Broadway Theatre.

William Standley, acrobat, fell five floors from a window at his residence here on May 8 and was not even bruised.

Estar Banks has been re-engaged for *The Bird of Paradise*, to play the Boston missionary's wife, Mrs. Lysonby, which part she originated.

Five hundred children from the Hebrew Orphan Asylum attended the opening performance of the Aborn English Grand Opera Company's presentation of *Hansel and Gretel* at the Broadway Theatre.

At the Reading, Pa., Academy of Music on April 27 there was given an excellent rendition of Horatio Parker's *Hora Novissima* by the Church Choral Society, accompanied by the Boston Symphony Orchestra. Emil Mollenhauer conducted, and the composer was present. Ed. Knerr directed the chorus.

Ralph D. Bryan, manager of the Red Rose, visited his old home at Freedom, Pa., and entertained a party of friends there on May 1.

THE MIRROR acknowledges the receipt of "The Scapegrace of the Family," written, composed, and sung by Fred Barnes. It is a sentimental ditty designed for popular consumption.

Hattie Delaro-Barnes has recovered from a serious operation and is now able to resume work.

Charlie Bippus, of the Lorain, O., Opera House, visited Manager Fallman, of the Ceramic Theatre, East Liverpool, O., on May 1.

Memorial services were held at the National Theatre, Washington, D. C., on May 5 in honor of Major Archibald Butt, former aide to President Taft, who was lost in the Titanic disaster. The President feelingly delivered the principal eulogy. Senator Hoke Smith, E. C. Snyder, Henry L. Stimson, and Carter B. Keene were other speakers, while Charles B. Hanford recited a poem written by Philander C. Johnson, and the Marine Band furnished music.

Gladys Caldwell, now with the Sheehan English Opera company, formerly sang in the choir of St. Paul's Church, South Bend, Ind. On her recent appearance in that city she met with quite an ovation.

The season just closed at Sunbury, Pa., was a successful one and much credit is due Jennie Newbury, treasurer, and Fred J. Byrod, resident manager of the local theatre, for consistent and intelligent efforts.

Manager Hill opened his new theatre, the Metropolitan, at Lawton, Okla., on April 29 and was greeted by an audience that completely filled the house.

Ellen Mortimer, who was with The Loper, closed at Hammerstein's Victoria and left for Cleveland to join Little Miss Brown.

Edgar J. MacGregor, of the John W. Ramsey Play company, has secured the dramatic rights of J. Starr Clouston's novel, "The Mystery of No. 47." Arrangements have been made for a well-known playwright to make the dramatization. It will be produced under the management of H. H. Frasee next season at a Broadway theatre.

The Hampton Amusement company has been organized at Hampton, Ia., to own and operate electric theatres. The company has taken over theatres at Hampton and Dubuque, Ia.

A special rehearsal of the Barnum and Bailey Circus was given in Washington, D. C., at noon on May 6, all for the amusement of one small boy, aged three. But his name is Vinson Walsh McLean and he is worth \$100,000.00.

Several of Irene Ackerman's pupils gave an enjoyable recital at St. Chrysostom's Chapel, this city, on May 7, under direction of Eliza B. Harris. The entertainers were Pearl Sloan, J. M. Hagan, Camille Pastorfield, Jennie Halle Whyte, Dr. and Mrs. Manuel Rivero, Mabel Frick, Fern Floyd, Kathleen Harding, and Josephine Spinner.

W. H. Powell, director of publicity for the Elbert and Getchell theatres in Des Moines, has been dipping into literature as a side line and recently had a story in the magazine section of several Western dailies. Mr. Powell goes to St. Paul for the Summer, to do special work on the *Dispatch* of that city.

Local rowdies at Newburgh, N. Y., undertook on May 6 to beat up some tentmen with Rice Brothers' Circus. The showmen won out easily, as might have been predicted.

Gilson and Bradford's company in *Barriers Burned Away*, and Jones and Crane's company in *The Wolf* are meeting with good business in the smaller towns of western Minnesota.

Marion and Paul Stone, of St. Paul, Minn., have been booked over the Orpheum Circuit and opened in Des Moines, Ia., April 28.

Carl R. Hepler, former manager of the Magic Theatre, Fort Dodge, Ia., has accepted the management of the Princess Theatre there, owing to the resignation of Manager Shields, who has accepted the

## NEW YORK THEATRES.

## NEW YORK THEATRES.

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Special Star Production of

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Daily Mats. at 3:30 Sharp, 2:30, 5:00, 7:30, and 9:00.  
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GEO. CONAN'S THEATRE, Broadway  
M. and 43d St. Evgs. 8:15

Matinees Wednesday and Saturday

## BLANCHE RING

In a New Musical Comedy

## The Wall St. Girl

management of one of the Poli theatres at New Haven, Conn.

Katherine Cromwell, now in vaudeville with Robert Craig, is also a writer of promise, having produced two playlets from her own pen. Betty, her first sketch, met with favor two seasons ago and last year she produced a clever playlet based on theatrical life entitled *Kismet*. She played in the early part of the present season with Mrs. Stuart Robson.

Henrietta B. Belcher, "the Walts Queen," composer of popular music, was awarded a divorce by Justice Ford in this city on May 8, separating her from her husband, Frederick E. Belcher, a music publisher's manager.

Stage-Manager M. M. Kichells, of the Metropolitan, Iowa Falls, Ia., has been appointed first assistant fire chief of that city.

## HIPPODROME

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Best Seats or Matinees, \$1

LAST WEEK

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MAXINE ELLIOTT'S Theatre, 39th  
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40th Ave. Phone  
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CECIL B. DE MILLE Announces

## The Marriage—Not

A New Comedy in three Acts

by JOSEPH NOEL, with

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63d Street and 6th Ave.  
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Evgs. and Sat. Mat., 5:00 to 9:00  
Popular Price Matinee Wednesday  
LAST WEEK

## THE GARDEN OF ALLAH

WALLACK'S Broadway and 39th Street.  
Evenings at 8:30.  
Matinees Wednesday and Saturday, 2:10.  
Popular Wednesday Matinee, 5:00 to 9:30.  
LAST WEEK

## GEORGE ARLISS

In Louis N. Parker's Play.

## DISRAELI

WITH A NOTABLE CAST



## THE CALLBOY'S COMMENTS

The latest Shubert bulletin contained a proclamation concerning which I have been advised to consult my attorneys. It told about how Lewis Waller at Daly's Theatre "has revived the custom of having a call-boy, now generally considered obsolete. He is Joseph Hughes, eleven years of age. He has the distinction of being the only genuine callboy in New York." This has been a terrible revelation to me. Not only do I appear to be obsolete, but I'm not even genuine. I must try to see how Master Hughes contrives to dodge the one and to attain the other.

According to enlightenment from London, the most recent thing over there is the black dress shirt worn with white collar and white stock. If they could just make the collar and tie black also, the innovation should appeal to the elite of Pittsburgh, Wheeling, McKeesport, et al.

The St. Paul Dispatch is authority for the assertion that John Drew deplores the fact that the Bible is so seldom read nowadays.

The ignorance of the average person about the Bible, it quotes him as remarking, "is absolutely amazing. I was relieving my feelings on the subject recently, and when I had finished, a young lady present said, 'I have so enjoyed what you said, Mr. Drew. And do you know, I have always thought Sodom and Gomorrah were man and wife.'"

"An older woman in the room interrupted here with, 'Oh, well, I suppose they ought to have been if they were not.'"

Dainty Adrienne Augarde, leading in The Rose Maid, attended a professional matinee while in Boston not long ago. At the box-office she received a coupon for an orchestra seat marked "Parquet K 9."

"I would rather not have that seat," she said to the treasurer.

"Why not?" the box-office man inquired in astonishment. "It's one of the best in the house."

"Why, it's a dog seat," naively answered Miss Augarde.

You may have to read this twice.

Of course, novelties are the order of the day, but the Charles J. Le Moyne Stock company at the Orpheum Theatre, Boise City, Ida., seems to have sprung a new one. Its programme recently announced:

"A drawing will be held on May 9. The holder of the lucky number will receive a Live Baby, whose parents are unable to provide for it. This is done to find a good home for the little one, and we hope that our patrons will treat the matter seriously. Should the holder of the lucky number not be in position to give the baby proper care and attention, and so desires, the number will be canceled and a second drawing will take place. The baby is being cared for now by a trained nurse provided by the Le Moyne Stock company, who will be present and will care for the infant until it leaves the theatre going to its new home, and carrying with it the love and best wishes of the entire company. Several firms have donated presents for the baby, which will be included in the drawing, consisting of Mellin's Food, toilet articles and a baby carriage. Roberts Brothers have donated the baby's clothing and the Overland Pharmacy a case of Bokay's Food. Other donations will be gratefully received."

Here assuredly is a new field for stock company activity that probably would be earnestly encouraged by the overseer of the poor in any community.

The members of Mary Servosa's company in Grand Rapids have been writing articles for the Herald in that town whence all the furniture comes. Grace Hamilton interviewed herself last week most delightfully, her literary quality almost suggesting that she might have penned some of the late anonymous novels about the stage world. After asserting that an interview is a dreadful ordeal in any circumstances, and confessing that she's not a suffragette and wouldn't have time to vote even if she had a chance, and vowing to love theatrical work, music and writing for the magazines, she wound up with this very complete summary of sentiments:

"Now, I guess that is about all I can think of to say about myself except that my favorite color is green, even though I am not Irish; I love babies and little children; my favorite flower is arbutus; and—Oh, yes! I don't like rice pudding."

Let us trust that Miss Hamilton doesn't reside in a boarding-house. But then she might like stewed prunes.

THE CALLBOY.

### ROSE PITONOF TO THE RESCUE.

At the Temple Theatre, Rochester, N. Y., on May 7, just as Rose Pitonof was about to begin her daring aquatic act, a stage hand, by name Charles Cole, who couldn't swim, fell into the fourteen feet of water in the tank to the immense delight of the audience. Little Miss Pitonof, however, instantly realized his peril and taking a header into the water, safely supported the two hundred pound Cole until his fellows fished him out, none the worse for the wetting.

Miss Pitonof soon goes to England and intends to try to swim across the English Channel.

### A. H. WOODS RETURNS.

Manager A. H. Woods reached his local office last Wednesday after a flying trip to Europe. He found his office transformed into a bower of flowers—production by Mrs. Woods. Minutes elapsed before he had succeeded in clearing away among the roses on his desk a space whereon to rest his feet. Besides a big motion picture production, The Miracle, described elsewhere, he acquired the rights of a musical play by Leo Stein and Edward Elmer, entitled The Woman Haters' Club, which is to have an early Fall production. Another play he brought back is Limousine Love, by the authors of A Modern Eve. Tantalizing Tommy, by Hugo Felix, Adrian Ross and Michael Morton, will be produced with Elizabeth Brice and Charles King in the principal roles.

The Lady in Red, an adaptation from the German, also bought for America, after attending a performance in Dresden. The Cabaret Girl is the title of still another musical play which will receive his prompt attention. While in London Mr. Woods arranged with Greet and Englebach to produce The Girl in the Taxi at the Lyric Theatre on Sept. 7, with Emmy Wehlen and Carter De Haven in the leading roles. The new Julian Eltinge Theatre in Forty-second Street will be opened on August 15 with a foreign play. For Mr. Eltinge's personal use he has obtained the rights of a new comedy by Winchell Smith.

In association with Klaw and Erlanger he will produce the latest Franz Lehar operetta, Eva. In partnership with Mort H. Singer he will send on tour several companies in A Modern Eve. From Elmer B. Harris he has obtained a play entitled For Sale. Other productions will be dramatic versions of The Jump-Ups and The Widow Wiser series of pictures in the Sunday Herald.

### THE LAMBS' ANNUAL GAMBOLE.

One hundred and fifty actors and musicians are working night and day in preparation for the forthcoming Gambole of the Lambs, the opening performance of which is announced for May 27 at the Manhattan Opera House, to be followed by a week's tour of principal Eastern cities. "The combined salaries for one week of the twenty headliners who will appear in the Gambole approximate \$25,000," said Shepherd Joseph B. Griesmer. "In addition there are the salaries of Victor Herbert and his orchestra of fifty pieces who will accompany the Lambs and head the minstrel parade in every city visited, and the salaries of more than a hundred prominent Lambs who get all the way from \$100 a week up to \$500. A very conservative estimate of the total salary list of the organization is about \$85,000 a week, yet all these players will donate their services in order to make it the biggest event in the history of the club."

Among the well-known names on the list are James O'Neill, Robert B. Mantell, David Warfield, George M. Cohan, David Blapham, Eddie Fox, David Belasco, Wilton Lackaye, George Hamlin, Jefferson De Angelis, Charles Hopper, Fred. Niblo, Nat Wills, William Muldoon, Clayton White, and Raymond Hitchcock.

### NEW INCORPORATIONS.

ALBANY, N. Y. (Special).—The William A. Brady and Philip Bartholomae (Inc.) of New York, filed articles of incorporation with the Secretary of State on May 2 for the purpose of owning and producing theatrical plays, operas and other stage attractions. Its capital is \$10,000 and the directors are William A. Brady, George C. Dougherty, and Philip Bartholomae, of New York City.

The Central Theatres Leasing and Construction company of New York City, with a capital of \$400,000, has also been incorporated here. The directors are Jacob Klein, Nathan G. Goldberger, and Raphael Brill, of 346 Broadway, New York City. G. W. HARRICK.

### THE SIREN OF THE STAGE.

Hail to the beautiful siren,  
The siren of the stage!  
Crowned by a wreath of laurel,  
Smiling with lips of coral  
Defiance unto Age.

Courting the comment of the critics,  
Amused while war they wage;  
Confident, art-inspired,  
Reaching the goal desired—  
Oh, ruler of the stage!

Sought by society's lions,  
Regarded as the rage;  
Photographed in all poses,  
Showered with Broadway roses—  
Oh, charmer of the stage!

Twentieth century model,  
Adorning fashion's page;  
Gowned in a new creation,  
Stirring a style-sensation—  
Oh, beauty of the stage!

Winning the worship of many,  
Reset by youth and sage;  
Cold to the siege of her heart,  
True to the love of her art—  
Hail siren of the stage!

FLORENCE GERTRUDE RUTHVEN.

# WRINKLES VANISH LIKE MAGIC

## Princess Tokio Wrinkle Remover

A New Home Treatment that Delights

NO HARMFUL CREAMS! NO PLASTERS! NO ROLLERS! NO MASSAGE! NO MEDICINES! NO SUB-CUTANEOUS INJECTIONS!

The Secrets of Fair Maids and Matrons of Old Japan Told

Did you ever see a Japanese woman with wrinkles, irrespective of age? Then learn how they achieve and maintain a smooth face, free from wrinkles. For the first time in America, the Princess Tokio treatment is being made known, and it is a revelation. Never before have Christian women been able to solve the secrets of these oriental beauties, whose faces and forms have been the marvel through ages. But at last the treasure-trove has been unlocked, and there is set before every American lady, who writes immediately, the full knowledge about this wondrous new method.

The Princess Tokio Wrinkle Book tells all about the Princess Tokio new treatment for removing wrinkles without harmful creams, pastes, lotions, or plasters, or mechanical appliances. Reports from all over America prove conclusively the wondrous excellence of this remarkable new treatment and it is simply astonishing the thousands of letters being received from grateful women. A letter to-day from Mrs. H. E. Campbell states she used this treatment for two weeks and her wrinkles are all gone, and she further states that her face is as smooth as it was when she was a girl and that she is so happy that she cannot say too much in praise of this remarkable new treatment.

Ada Colville of Texas states that she used the treatment eight days and her face is entirely free of wrinkles and she is so delighted that she has found something that will keep her young longer.

A letter just received at this office from Mrs. A. L. Morran, away off in Canada, states that she was delighted with this new combination wrinkle treatment. That it removed all her wrinkles and leaves the face as smooth as an infant's and makes the skin fresh and young looking.

Mrs. E. W. Jones in her letter states: "The Princess Tokio wrinkle treatment is excellent." So further states that it not only removed her wrinkles, but made her face as soft and smooth as velvet, and



This book is only for persons who wish to remove their wrinkles. Not sent to children or curiosity seekers.

that she never before found a remedy which would make her young looking and that she tried Chicago and New York treatments without success.

From the glowing letters of praise pouring in, it is evident that this remarkable remedy has created a veritable sensation and furore in the fashionable homes, and prominent society women and actresses adopt this method of remaining young-looking, banishing all signs of age.

Look Young Again! Get Rid of Wrinkles and Grow Feet

If you are a matron, would you like to look like a girl again? If you are fifty years of age, would you wish to look like a splendid young woman of twenty-five? If you are forty, would you like to look like a girl just out of her teens? Then to you this book will be of great value.

No money will be accepted for the Princess Tokio Wrinkle Book about wrinkles. It will be given to you FREE, sealed privately. If you are over 70 years of age, don't apply. All you need to do is ask for a FREE copy, addressing Princess Tokio, Suite 2049, Central Bank Building, Denver, Colo., U. S. A.

It tells how to remove wrinkles by entirely new treatment in only eight days.

N.B. Arrangements have been made whereby all our readers may receive all that is offered free, and you must enclose a stamp to prove you are really in need of a quick wrinkle remover.

### FRITZI SCHEFF AND OTHERS.

FALL RIVER, MASS. (Special).—Fritzi Scheff, it is reported, has canceled all one-night stands in New England. Geraldine O'Brien, of Excuse Me, was the guest of Mrs. Charles D. Burke of this city. They were school friends in Baltimore and had not seen each other for several years. George Hill, recently manager of the Woonsocket Opera House, will go to Fitchburg, Mass., to manage a theatre in that city. William Manning, late treasurer of the Savoy, has gone into the real estate business. W. F. Mason, late manager for Cohan and Harris, has signed for next season with the same firm to manage Officer 666. Roy Sumner, of The Girl in the Taxi, has signed with A. H. Woods to be featured in a new musical comedy to be presented in August. Mr. and Mrs. William Raymore (Viola Keene) have been visiting friends at Tiverton. W. F. GEE.

### "GYPSY LOVE" IN LONDON.

Gypsy Love, the Lehar operetta to which New York turned an undervended cold shoulder, is under rehearsal in London for production at Daly's Theatre. Captain Basil Hood has written a new book for it, and George Edwardes has engaged a good cast to sing the charming music. It is particularly to be hoped that the Londonese will find Gypsy Love an interesting form of amorosness.

### THE BIRTHDAY IN STRATFORD.

Shakespeare's birthday, April 23, was celebrated in Stratford-on-Avon this Spring by the Bensons with a brand new production of Antony and Cleopatra. On the preceding day, Mr. Benson and Violet Vanbrugh opened affairs in The Taming of the Shrew. The town was dressed up like a picnic, and everybody of any consequence made a speech or two, attended banquets, and otherwise appropriately signified his approval of the late William Shakespeare. The Baconians camped on the outskirts of the town, thinking malicious animal magnetism thoughts that were too ineffectual to dent the impervious and unresponsive minds of the happy celebrators.

### CHANGES AT ELMIRA.

ELMIRA, N. Y. (Special).—M. Reis has relinquished his lease of the Family Theatre in this city and that house is now on the market.

The Horlick's Theatre Opera company reported for rehearsal on May 13. The opening bill is The Sho-Gun. The roster of the organization shows Caroline Dixon, Sarah Edwards, Walter Catlett, Ida Van Tyne, Francis Leib, Arthur Brinkley, Arthur Hull, Wilmer Bentley, Meda Foster, Edward O'Brien, Fred. Emerson and a large chorus.

Maurice Stanford was out of the cast of the Stanford and Western Players on May 6, 7, with what was thought to be a case of appendicitis. He recovered sufficiently to resume his role on May 8. J. MAXWELL BEERS.

### THERESE RAQUIN.

The theatrical season does not appear to have stopped in London so suddenly as in New York. On April 23 Therese Raquin exhibited herself in the person of Madame Lydia Yavorska at the Court Theatre. Zola's heroine is not a particularly pleasant companion even in the theatre, for she murdered her husband and quarreled with her lover in a most unadmirable fashion. Finally she stabbed herself when her paralytic old mother-in-law rose up and called her a murderer. Mrs. Theodore Wright gave a striking performance as the old woman, but Madame Yavorska was handicapped by her difficulties with the English language. Frank Elliott played the lover, a role originally taken very forcefully as W. L. Abington.

### LONDON PRODUCTIONS.

The Adelphi Play Society on April 25 presented a triple bill at the Little Theatre, London. It comprised Tolstoy's The Cause of It All, Clifford Bax's The Poetasters of Ispahan, and Strindberg's Fraulein Julie.

At the Court on April 30, Herb o' Joy and More China, two plays by Mrs. M. C. Baifour, were produced. They were originally played in Edinburgh.

On the same date A Modern Crusader, by Mrs. J. A. Hobson, had a special matinee at King's Hall Theatre, Covent Garden.

At the Playhouse on May 2, Cyril Maude presented B. Macdonald Hastings's new comedy in three acts. It is called Love—and What Then?

Looking for Trouble was the Aldwych offering on May 4.

### MORE REGULATION UNDER WAY.

Mayor Roth, of Cedar Rapids, and the Department of Public Safety have taken up the matter of enforcing the State law regarding the offering of uncensored films and will endeavor to improve the standard of the motion picture shows of that city. Where they expect to find any uncensored films is not stated.

### A THREAT OR A PROMISE?

James A. Nelson, president of the Luna Amusement Company, welcomes investigation of the new and sane Luna Park. He has invited a committee from the Men and Religion Forward Movement to take a look at the amusements there, to assure themselves and the public that Luna is a replica of Spotless Town.



## THE STOCK COMPANIES

The Baldwin-Melville company opened for five nights and three matinees at the Court Theatre, Wheeling, W. Va., May 6, in *Alias Jimmy Valentine* to good business. Cast included Seymour Horton, H. Harry Foy, T. Jerome Lawler, Pearl E. Abbott, Jeanette Connor, L. O. Hart, Alice Baxter, Baker Moore, John C. Brownell, George Morgan, Harry K. Hamilton, David Kurner, and William Delmar.

Lorraine Keene and associate players closed a fourteen weeks' engagement at the New Empress Theatre, Grand Island, Neb., May 11. Business during this engagement has been absolute capacity at every performance. They open their air dome season May 13. Miss Keene will use *The Game* for her feature bill this summer, having secured the rights through Darcey and Wolford. Next season Miss Keene will return to Grand Island for a permanent stock engagement.

Edward Donnelly, who was with Mrs. Fluke and Charles Cherry during the winter, is now at home in Bennington, Vt. Later in the month he will join a stock company at Pittsfield, Mass.

The Monticello Theatre, Jersey City, N. J., commenced a summer season May 6 with the Gotham Stock company in *St. Elmo*, to good patronage. Moving pictures between the acts. Jay L. Packard has charge of the company. Irene Meyers is leading woman; J. David Horbia, leading man; Warren Hill, stage director; Adelaide Matthews, Laura Hall, Arthur Ross, Frank Sharpe, George Ennis, Henry Lucea, and Harry Larabee comprise a fine company. *The Princess of Patches* 13-18.

The Hudson Theatre Stock company opened its season May 6 at Union Hill, N. J., and the business has been immense. Flowers were in profusion, and the season started off fine. The *Fortune Hunter* was the bill, and a most perfect performance was given by the best company that has ever appeared at this house. Margaret Greene as Betty Graham and Lyn Overman as Nat Duncan proved themselves capable leading people and became favorites at once. Other members of this clever company are Frank Patten, Frank McCormick, Phil Bishop, Paul H. Everton, Felix Krembs, Lento Fullwell, William Summers, and Ione McCrane. Thomas McCrane is the efficient stage-manager. *The Deep Purple* 13-18.

The Malley-Dennison company at Schenectady, N. Y., presented *Pierre* of the Plains May 6-11, with Hallett Thompson in the title role.

At Brockton, Mass., the Thompson-Woods company opened at Hathaway's in *The Deep Purple* May 6-11 to fair house and gave fine performance. Thurlow White as William Lake, Frances Brandt as Doris Moore, and Marie Louise Benton as Kate Fallon did excellent work. William B. Freeman, O. E. Covert, Harry North, Jessie Bates, and Marion Chester are deserving of mention.

The Poll Stock company at Waterbury, Conn., opened at the Jacques May 6.

The King-Lynch Players opened in Worcester, Mass., May 6 in *When Knighthood Was in Flower*. Company is headed by Rose King and Edward Lynch and includes Joseph Crehan, Walter Nealand, William Dimock, Louis Shea, John Alexander, Henry Warwick, Edward O'Connor, Allyn Lewis, Howard Schoppe, Charles Miles, Grace Bella Dale, Mrs. Lewis McCord, Mae Ruth Layden, and Elsa Duncan.

Alasworth Arnold is playing second business with the Orpheum Players, headed by Lillian Kemble and Charles Mackay, at the Orpheum, Montreal, Canada.

The Orpheum Players concluded a very successful season at San Antonio, Tex., May 11, and returned to New York. Manager Harry Cushing deserves great credit for the fine offerings and Lola Downlin made a record to be proud of. Miss Williams joined the company April 29 and made a very good impression. J. Frank Davis, author of *Freckles*, is a resident of San Antonio.

The Le Moyne Stock company presented *College Chums* at the Orpheum Theatre, Boise City, Ida., April 29-4 with the following members in the cast: Charles J. Le Moyne, Edward Bernard, Myron Hall, Henry Dupuy, Porter Warfield, Beulah Benton, Minnie Gerschel, Charlotte Mondorf.

Harold Clafin, lately with the Keyes Sisters' company, joined the Willard Repertory company, opening at Milan, O., May 13.

Fred Willard closed with the Nancy Boyer company at Norwalk, O., and opened May 13 in Milan, O., at the head of his own company.

The Nancy Boyer company closed their season at Norwalk, O., May 4, storing their scenery and effects in the Glier Theatre until Aug. 26, when they will open Fall season at that house.

The Halton-Powell company opened in Huntington, Ind., May 6, to good business.

The De Vonde Stock company presented *The Great Divide* at the Temple Theatre, Camden, N. J., April 29-4, winning instant favor. Chester De Vonde as Stephen Ghent and Grace Van Auken as Ruth Jordan were excellent and gave fine interpretations, supported by a well balanced company. George Falkner is a new member

of company. Scenery elaborate. *The Blue Mouse* 6-11.

The Whiteside-Strauss company opened Summer season in Watertown, N. Y., May 14.

C. E. Delany, of East Liverpool, O., will start his season under canvas on May 30.

Edward Nannary joined the Lindsay Morison company at Lynn, Mass.

The Baldwin-Melville company opened in Jimmy Valentine May 6, with George Morgan and Alice Baxter, at the Court Theatre, Wheeling, W. Va.

Lindsay Morison began his regular Summer season at the Majestic Theatre, Boston, last week, with *The Witching Hour*. Mr. Morison has engaged Anna Cleveland as leading woman, bringing her from his Lynn house, where she has appeared during the past season. On the opening night the company received an ovation, and Miss Cleveland shared with Mr. Morison the honors of the occasion and both were compelled to respond to the insistent demand of the audience by making appropriate speeches of appreciation.

The Gleason Stock company is making merry at the College Theatre, Chicago, presenting *Seven Days*.

Manager of the Airdome, Cedar Falls, Ia., will open season with the Breckenridge Stock company May 14.

The Jessie Shirley company appeared to advantage in *The Love Route* at the Seattle Theatre, Seattle, Wash., April 28-4. Miss Shirley as Allene was much applauded and Paul Harvey in leading role sustained the part with his customary skill. Others in the cast: Ethel Corley, James C. Sheehan, Daniel Edson, Harry Leland, and George B. Bates.

Daily matinees were given by the Thurlow-Hergen company while at the Metropolitan May 9-11, St. Paul, Minn., and they might have continued to profitable business all summer but for the fact that Manager Scott decided to redecorate the house.

The Lucille La Verne company were warmly received when they appeared at the Academy, Richmond, Va., in *Clarice* May 6. The cast included Parke Patton, Julia Neville, W. L. Thorne, Hal Castle, Maurice Cass, J. C. Matthews, Howard Teachout, and Waite Scott.

Not for weeks has Eleanor Cleveland had such opportunities as came to her at the Lyric Theatre, Bridgeport, Conn., May 6-11, when the Frank Carpenter company presented *When Knighthood Was in Flower*. Miss Cleveland was at her best and so were Robert Conness, Florence Carpenter, and John Carroll.

Jane Cowl, who has been leading woman with the Hartman Stock company, Columbus, O., for some time past, has resigned and returned to New York city.

The Jean Margo Stock company opened their summer season at the Shubert, Milwaukee, Wis., May 6. De Forest Dawley has been engaged for "heavies." Otto Kruger will play juvenile leads. Lorin Howard, lately with the stock company at Evanston, Ill., will be stage director.

Ralph Kellard gave his two hundredth performance in stock in Syracuse, N. Y., May 7, in *Alias Jimmy Valentine*. Messrs. Sackett and Porter gave strong support and the Fairbanks children did good work.

The Burbank Stock company, Los Angeles, Cal., offered *Madame X* April 28-4 for first time in stock. Muriel Starr as *Madame X* gave a highly satisfactory interpretation of this difficult role, and Donald Bowles, who played the part of the son, was equally deserving of praise. Forrest Stanley was happily cast as Louis Floriot, and Henry Stockbridge assumed the role of Noel. The stage mountings were very elaborate, the court room scene was very impressive, and the success of the play as given was such as to demand a second week's run.

The Fun Theatre, Spokane, Wash., which has been producing musical comedy stock plays for the last two years, opened its doors May 4 with a new stock company which will produce dramatic offerings exclusively.

The Park Theatre, McKeesport, Pa., opened May 13 with stock offering. The stage force includes E. J. Washburn, William Dry, and Harry Atwater.

The De Vonde Stock company presented *The Christian of Hawks' Roost* May 6-11, pleasing large audiences at the Temple, Camden, N. J. Chester De Vonde as Phil Blaliden, the fighting parson, and Grace Van Auken as crippled Nell, were excellent. Francis Herblin as Jim Forbes, Ada Barbour as Maw Forbes were very good; Paul Webster as Phoebe and Edward Clayton as Tom deserve mention; balance of company very good. *The Blue Mouse* 13-18.

The Empire Stock company opened in Syracuse, N. Y., May 6 and were given a most cordial reception. Telegrams expressing good wishes and encouragement were received from Klaw and Erlanger, Willie Collier, Joe Weber, A. H. Woods, Wagenbals and Kemper, Lew Fields, William A. Brady, Mr. Schermahorn, Mabel Talliferro, Lee Shubert, Tom Crandall, and Ernie White.

The Keith Stock company, of Toledo, O., opened April 29 in *The Deep Purple*, with Richard Hubler as William Lake and Frances Nordstrom as Kate Fallon; others in



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the cast included James Vincent, Martin Sabine, Geoffrey Stein, Charles Dow Clark, William Sullivan, Schuyler Ladd, Fay Bainter, Maude Eburne, Claire Velden, Louise Ordorff, George Walker, Henry Storm, and Argyle Campbell. Staging under direction of Lawrence Marsden. Several new scenes have been painted by L. F. Fett.

The ninth Summer season of the Poll Players, Bridgeport, Conn., opened in that city May 6 with *Blanche Hall* and George Arvine in leading roles of *Nobody's Widow*. Others in the cast were Genevieve Cliffe, Marguerite Starr, Florence Hart, Evelyn Varden, Clarence Chase, William Macaulay, James Devine, and Sidney Riggs. Popular holdovers from former stock seasons are Jessie Pringle and Thomas Moore. Gus Tapley is stage-manager and C. Wilson Hummell prepares and directs the productions. Summer prices of 10-25-30 will prevail.

### SHAKESPEARE'S ENGLAND.

Mrs. George Cornwallis-West, known on both sides of the Atlantic as a social leader, is again at the head of a big entertainment to raise funds for a fitting memorial in England to William Shakespeare. The new enterprise, known as "Shakespeare's England," opened at Earl's Court on May 9, under the patronage of Queen Alexandra, Dowager Empress of Russia; the Grand Duchess Olga, Princess Victoria, and Prince Arthur of Connaught. The royal party were saluted by Elizabethan sailors on Richard Grenville's *Revenge*, watched a scene from *The Merry Wives of Windsor* at the Globe Theatre, listened to glee singers of old English songs at Salisbury Cross, saw the Morris dancers, and ate lunch at the Mermaid Tavern.

At the Shakespeare loan library, Queen Alexandra purchased a copy of "Hamlet," Charles Lamb's "Tales from Shakespeare" and his memorable copy of "Ovid." In the evening, Mrs. West gave a dinner party at the Mermaid Tavern Club, the guests including Ambassador and Mrs. Reid, the Duke of Rutland, Lord and Lady Lytton, Lord Tweedmouth, Lady Minto, and Mrs. Winston Churchill.

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## ADDITIONAL STOCK NOTES.

Last week the Orpheum Players, at Philadelphia, Pa., presented The House Next Door at the Chestnut. William Ingersoll as Sir John Cottswold showed unusual talent and fully justified his position as leading man of the company. The role seemed to fit him exactly, and Ingersoll gave one of the finest bits of acting that he has done this season. This week the Orpheum Players are appearing in Her Own Way. At the American, the Blaney-Spooner Stock company gave a meritorious presentation of Where the Trail Divides. This Mission correspondent dropped in at this playhouse the other night, and much to his surprise before eight o'clock a "sold out" sign was hung from the box-office window. Manager Wall explained that it was baseball night, but said that business has been excellent all season. This week Sappho is being played. Grace Huff, of the Blaney-Spooner company, was presented with a silver loving cup last week. The presentation speech was made by Manager James Wall on behalf of her many Philadelphia friends.

In the presentation of Leo Ditrichstein's hilariously funny farce, Are You a Mason? the Columbia Players, Washington, D. C., again acquitted themselves with marked distinction and honors at the hands of crowded houses. The entire company, always to be depended upon, entered with a delightful spirit and vim into a performance so thoroughly enlarged with complicated and mirth-provoking situations that made it a season of extraordinary pleasure. The week of May 13 Mrs. Frances Hodgson Burnett's play, The Dawn of a To-morrow, will be the bill, which will afford Frances Nelson excellent opportunities in the Eleanor Robson role of Glad. The Seven Sisters is in rehearsal. Philip H. Bartholomae's comedy, Over Night, admirably acted and excellently staged by the Poli Players at Poli's, formerly Chase's, amusingly entertained large audiences during the past week. The week of May 13 the bill is the gripping play, Madame X, with Isotta Jewel in the title-role.

The Woodward Stock put on Love Watches at the Willis Wood, Kansas City, Mo., May 5-11, playing to good-sized audiences nightly. Eva Lang was in her element in the part of Jacquelin and scored one of the biggest hits of her career here. Marie Hudson, a member of the company last season, is back again and appeared to advantage in the part of Lucy. Frank Dennithorne, Elliott Dexter and others were generously applauded. The offering was attractively staged. The Warrens of Virginia May 12-18.

The Harvard Stock company at Cambridge, Mass., presented Camille May 6-11, with Valeria Valaire in title-role. Charles E. Laurie, who succeeded Charles Gill as general manager, announces that the company will remain throughout the Summer.

A very well liked performance of the George M. Cohan play, Fifty Miles from Boston, was that given by the Butterfield Players last week at the Belasco Theatre, Washington, D. C., in which all the leading members excelled, with Blanche Yurka scoring a tremendous success as Mrs. Tilford, the village gossip. The company was largely augmented for this production, adding a chorus of twenty young ladies and gentlemen from the recently organized Players' Club, that appeared with excellent effect in the capably rendered songs of the play. A pleasing feature was the appearance of Nina Melville, a member of the company, in the conductor's chair as leader of the orchestra during the song numbers. The week of May 12, If I Were King.

Bachelors and Benedicts (the new play by Jackson D. Haag, of Pittsburgh, Pa.) is being produced this week by the Harry Davis Stock company at the Duquesne, Pittsburgh, Pa., and Carmen comes next week. Faust was given a careful interpretation the bygone week, Mary Hall enacting the role of Marguerite in a delightful manner, while Robert Gleckler as Dr. Faust was all that could be desired, and Dennis Harris as Mephistopheles did a good piece of acting. The staging of the piece was a credit to Albert Lang, such electrical effects being rarely seen here.

A handsome silver service for her dressing room is the latest tribute to popular Frances Nelson, leading woman of the Columbia Players, from some of her admirers in Washington, D. C.

A. H. Van Buren, leading man of the Poli stock, Washington, D. C., gave a birthday party in his dressing room at Poli's last Wednesday night, after the performance, in honor of Miss Hazel May, a new member of the company. In the select party was Mr. James Thatcher, manager; Isotta Jewel, and Mrs. Jewell, mother of the company's leading woman.

Jane Marbury is the new leading woman at the Belasco, Washington, D. C.

Edward H. Robins, the Columbia Players' excellent leading man, is arranging to entertain a few of his fellow club members on the occasion of the annual frolic of the Lambs Gambol, May 28, in Washington, D. C.

The Horne Stock company will close at New Castle, Pa., on May 18. Director Forrest

Cummings reports good business and says Mr. Horne will have a company out next season.

Mabel S. Keightley's dramatic version of Charles Major's romance of Indiana in the early thirties, A Forest Heart, was successfully tried out by the Evanston Stock company, Evanston, Ill., week of May 6. The quaintness of the costumes and setting of the period, the splendid character delineations, the novelties in the games of eighty years ago, the forest atmosphere, the laughter and tears all served to delight. The little drama was accorded a hearty welcome and bids fair to be a success in every particular.

The Riverview Players, with Ethel May Black, opened at Colonel Linn Simon's Park Theatre May 12, offering The Private Secretary. This is Miss Black's first season in stock, though her third on the professional stage. She has a good voice and is a clever dancer.

Seven Days, the comedy success of last season, has been released for stock, and Manager T. C. Gleason has put it on for this week's bill at the College Theatre, Chicago.

Negotiations looking to the introduction of John Craig's Boston Stock company to Chicago theatres are still pending. Harry J. Powers, manager of the Blackstone, is now in Boston, conferring with Craig, who desires to act for several weeks at Manager Powers's house.

Genevieve Blinn has resigned as leading woman in Oliver Morosco's Burbank Stock company, Los Angeles, Cal., and joined Willard Mack in Salt Lake City, Utah, who opened there on May 12 in The Colonial Girl, which is the same play in which E. H. Sothorn and Virginia Harned were seen in New York in 1908. At that time its title was A Shilling Dinner.

The Payton Stock company, presented The Fortune Hunter to the usual crowded houses in Newark, N. J., May 6, and no road company could have given a better performance. Clifford Stork as Nathaniel Duncan fitted the role perfectly and gave a pleasing performance. Mabel Brownell was as usual charming as Betty Graham, Mabel Estelle as Angie, Mary Cunard as Josephine Lockwood. One of the most artistic performances was given by Lee Sterrett as Sam Graham. Others in the cast were Edmond Sorgham, Harry W. Fenwick, Richard Vandebilt, William Currier, Lawrence Trumbull, Joseph W. Girard, Edward Van Sloan, Harry B. Roche, Robert J. Robinson, and Bobby Livingston.

The Una Abell Brinker Stock company opened their Spring engagement at the Shubert Theatre, Newark, N. J., May 6, and it is plainly demonstrated that Miss Brinker has lost none of her popularity; in fact, it seems to have increased, judging from the cordial reception and the shower of floral pieces passed over the footlights. The opening piece was The Thief. Miss Brinker gave a charming performance of Marie Voysin, displaying some beautiful costumes. Her support includes for the first week Lewis Leon Hall, who gave a dignified and pleasing portrayal of Richard Voysin. Frank B. Hersome as Raymond Lagardes was very acceptable, and having played the part in the original company gave a very smooth performance. The same may be said of Isabel Sherman, who played Isabel Lagardes, and Albert Mattison as Zambaniti. Walter Thomas gave a boyish and pleasing performance of Ferdinand. Joseph Grassy as the servant. The house was packed to overflowing, and a reception held after the performance. Green Stockings 18, The Witching Hour 20.

The Jean Margo company made a very favorable impression when they appeared at the Shubert Theatre May 6 in The Lily. The title-role fell to Edwina Levin, and Jean Margo was Christians. Others in the cast were Royden Hall, Earl M. Gardner, Otto Krueger, Harry O. Keenen, and De Forest F. Dawley.

The regular stock season at the Garrick Theatre, Salt Lake City, U., closed May 11 and was followed by a season of musical comedy by a local syndicate headed by Tommy Fitzgerald. The first offering is in Gay New York. Company consists of twenty-five headed by Gorda Bennett, and with her are Grace Waters and Fred Hoy.

Fred C. Channey and wife (Grace Keiffer), after a very successful season on the road, have been enjoying a short vacation, visiting their daughter, who is a student at St. Joseph's Academy, McSherrystown, Pa., prior to the opening of their Summer season at Junction Park Theatre, Beaver Falls, Pa.

The Colonial Stock company has been organized under the direction of Manager Hollebaugh and will inaugurate the Summer season at Hanover, Pa., May 13, with Sherlock Holmes. Among the players engaged are Madeline Illington, Anabelle Greene, Mabel Sterling, Charles F. Gordon, George Newton, Walter Tallow, Jeff Heath, Harry Barow, and Billie Brown.

For their third week, May 6-11, the Holden Stock company, at the Park, Indianapolis, Ind., put on Thorns and Orange Blossoms, which proved a popular offering.

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WELL KNOWN dramatic people wanted to join pleasure tour, Summer resorts. Commensurate with system. Have place for three young people of minor experience. The Vacation Company of Metropolitan Players, Room 84, Gretna Hotel, 56th St. and 7th Ave., N. Y.

Margaret Neville and Frank M. Thomas scored in the leading roles.

The following members of the Bijou Stock company closed their seasons with that company in Woonsocket, R. I.: Paul Berne, Louise Price, and Laura Tintle. New members are: Eileen Cogswell and Lotta Lee.

The Grace Players, at Oak Park, Ill., presented Mother May 6-11 to capacity business. Miss Hayward was most excellent as Mrs. Katherine Wetherill. The William Howard Wetherill of Chester Wallace was one of his strongest presentations. Colette Power as Ardath Wetherill and Dollie Davis as Leonore Wetherill merited the highest commendation. Walter Foulter gave a fine Walter Thompson Wetherill. The Harry Lake of Lew Welsh was one of his most pleasing characterizations. As John Rufus Chase, F. H. Livingston did fine work. The balance of the company were, as always, "above par."

William Jossay and company open at West End Heights, St. Louis, Mo., May 24.

Howell Hansell has been engaged to come back to Boston again so as to appear as leading man with the stock company at the Majestic (Boston, Mass.), opening May 27.

Mrs. George A. Hibbard, the widow of the ex-Mayor of Boston, who made her debut as a professional actress with Lindsay Morrison's Stock company last Summer, has been re-engaged and made her first appearance in The Commuters this week.

Clifford Hyde closed his fourth season with the Nancy Boyer Stock May 4, and opens May 30 with the permanent company headed by Marx Emerson at Brady Park, Kent, O.

Lindsay Morrison's Stock company at the Majestic, Boston, Mass., made its first change of bill by reviving The Commuters, which had a production fully the equal of the high-priced presentation that led the long run here last season. John Craig has found Seven Days so successful with his stock company at the Castle Square that he gives it one more week before giving Nobody's Widow, which had been scheduled.

Enid May Jackson, leading woman during the past season with the Woodward Stock company at the Auditorium Theatre, Kansas City, Mo., has been engaged in the same capacity for the stock company at the West End Heights, St. Louis, which opens a fourteen weeks' season May 26.

Adele Blood has joined the Stubbs-MacKay Players at Olentangy Park, Columbus, O., for a Summer engagement.

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## FROM THE LARGER CITIES

## BOSTON.

BOSTON, Mass., May 13 (Special).—One more house has closed for the summer, the South End, where the experiment of summer stock co. lasted for five weeks, and will be repeated again at the opening of the new season in the fall. Two more houses will be dark after this week.

The Park was closed only a week, and now has reopened for a stay of indefinite duration with the Paul Halsey African hunt pictures and lectures.

George M. Coban is the only newcomer of the week in town, and he has things all his own way at the Colonial, with Forty-five Minutes from Broadway, in which Salie Fisher is the May.

Frances Starr keeps on to big business at the Heile with The Case of Becky, but this will be the last week of the engagement and of the season at the house.

Hanky Fanky still keeps on to capacity houses at the Shubert, and bids fair to outlast all the attractions in town.

Julian Kitting is duplicating last season's experience at the Boston with The Fascinating Widow, and nothing is in sight to succeed him, and nothing will be needed.

Christie MacDonald is another star who will play out the season in Boston with Aring colors, for the houses drawn by The Spring Maid at the Tremont are as big as they were on the first production a year ago.

There is continued success for the run of Alias Jimmy Valentine at the Plymouth, but last night's announcement, although no definite period is scheduled.

Paul Ollendorf, who has not been seen in Boston since he gave a season of Russian plays at the Park with Alla Nazimova—before she became Nazimova—came here 14 and played a single Sunday night performance of Ghosts at the Grand Opera House, which was owned for the occasion.

To carry out his promise to the school children of Boston for a certain number of Shakespearean plays, John Orisk had to suspend Seven Days for one performance so as to give a single matinee of The Taming of the Shrew yesterday. It proved a decidedly costly promise to keep.

Flora Parker has retired from the cast of Hanky Fanky at the Park for family reasons, and her character is now taken by Myrtle Gilbert.

Proposition is under consideration to have the floor of the National filled with little tables and have "pop" concerts with a big band there for the summer season.

A. H. Woods made a flying trip to Boston upon his return from Europe. He may present the pictures of The Miracle here, as he has the American rights, but meantime his interests were with the Kitzine co.

All the theatres in town were represented at the production of Alias Jimmy Valentine at the Plymouth last week. The boxes were given over to the stars and the house was filled.

Kentucky Minstrels furnish the chief entertainment of the week at Austin and Stone's.

The burlesque houses of the week in Boston are the Harry Hastings's Show at the Galaxy, and The Golden Crook co. Violent Menace's stock co. of burlesques reviews at the Howard Athenaeum, with a house also including Weston and Lynch, Irving, Jones, Leach, and Sterling, Dyma and Dyma, the Garconnet Brothers, and Brule and Brule.

JAY BENTON.

## CHICAGO.

CHICAGO, Ill., May 13 (Special).—Nothing new in town last week, and nothing that hasn't been done elsewhere underlined for this week.

This evening the Stradaker will reopen, with Miss Jalis and Joseph Cawthorne in the Ad-Blossom-Stuart musical comedy, The Blim Princess, as the attraction. During her engagement Miss Jalis will observe the Sabbath (if Sunday can properly be called that) by not playing.

The Colonial Theatre, lighted up with a revival of The Pearl Maiden, a musical comedy by Marie C. Anthony and Arthur F. Kalm, Californians, the music of which is by Harry Aucher, of Chicago. The cast has in it John Davis, Lora Lieb, Oswald Pierce, Monda Don Osmund, and Delia Leon. The piece was performed for the first time down East, in January, with Jefferson De Angelo, Miss Ryan, Flora Kabelle, Russell Barbarette, Henry Bergman, and Miss Leon.

Next Monday the Illinois Theatre will resume business by presenting The Quaker Girl.

A mail-order ticket bureau has been installed at the Olympic Theatre for the benefit of out-of-town people who want to make sure of seats from which to view The Only Son, successfully holding forth at the Randolph Street playhouse. When Southern and Marlowe opened last Monday evening at the Lyric in Boston and Juliet the advance sale footed up over eighteen thousand dollars—a remarkable taking when one considers existing conditions.

Next Monday, after the ending of the Southern-Marlowe fortnight, the Lyric will be devoted to motion pictures. The Klemmcolor views of the Durrer will be shown there.

On May 27 A Midsummer Night's Dream will be revived on a sumptuous scale at the Auditorium by Ben Greet. Lional Balmore and Pedro de Cordoba will be in the company. The Chicago Opera Orchestra and ballet will be employed, and part of the opera company's production of Cinderella will be used.

Dear Old Billy, with William Hawtrey as the star, is playing this week at the Imperial. Last Fall Mr. Hawtrey played a long engagement in this English farce at the Whiteley. The play starts off slowly at the Imperial.

## PHILADELPHIA.

PHILADELPHIA, May 14 (Special).—With but three downtown houses still open, there is not very much going on in the local theatrical world. The Governor's Lady closed its engagement on Saturday, and although it was doing a capacity business slightly during its entire stay at the Broad, Mr. Belasco could not be persuaded to hold it here for another week. The play, being rather unusual and having a splendid cast, took at once and all of the criticisms have been exceedingly favorable. Mr. Belasco, who has been for years generally supervising the performances, has made a number of cuts in the lines. Miss Dunn in the leading role has made a tremendous success by her restrained acting and her quiet, natural way of reciting her lines. She seems to live in the part, which is rather curious when it is considered that Mr. Belasco's latest star

has always expressed a desire to play comedy parts.

The Wild Goose, Willard Spencer's latest opera, with Ethel Jackson in the leading role, is doing a fair business at the Adelphi. The consensus of opinion seems to be that while the music is good, the libretto detracts from it considerably, and the fact that Ethel Jackson is not given much dancing is a distinct disappointment to many.

Mamma's Baby Boy, at the Lyric, is playing to good houses at "pop" prices, no seat being over \$1 in the night or over 50 cents at the afternoon performances.

The Grand Opera House inaugurated its Summer season this week which will be continued throughout the summer months.

Evidently the Empire Theatre was not a paying proposition for the Corner Parlor Stock closed last Saturday night. Madame X in German, by the Irving Place co., is the current attraction.

At the Chestnut Street Opera House Dante's Inferno is now on view. The Klemmcolor pictures of the Indian Durrer, at the Forrest, are well worth seeing and business has been good. They are here for a long run and at "pop" prices. At the Walnut the beasts of the wild caught by the camera are seen, being exhibited by Paul J. Halsey. How's pictures of the navy were shown last week at the Garlick and this week the house is dark.

J. SOLIS-COHEN, JR.

## WASHINGTON.

WASHINGTON, D. C., May 13 (Special).—The Aborn Opera co. continues with prime success in grand opera productions at the National Theatre, where large attendances during the past week have the strongest endorsement to the artistically perfect and notably excellent rendering of Puccini's Madame Butterfly and Massenet's spectacular Thais, which equally divided the week.

Weber and Fields' announcement of a special matinee performance of their Jubilee co., with the New York cast complete of a hundred players, at the Belasco Theatre Monday, May 20, strikes a hernia of pleasurable expectation that will result in the blindest kind of attendance. The coming of Lillian Russell, Fay Remington, Beulah Clayton, Helen Collier, Garrick, John T. Kelly, George Behan, and William O'Neil, in association with the famous German comedians, Weber and Fields, will be an event of importance. The prices are from 35 down. The sale opened Monday with a big interest of line of buyers.

JOHN T. WARDE.

## PITTSBURGH.

PITTSBURGH, May 14 (Special).—The Nixon is dark the current week, but has also been the case during the past week, but James K. Hackett is announced for the week beginning May 20 in The Grain of Dust.

The Aborn English Grand Opera co. is presenting The Tales of Hoffmann the present week at the Alvin, and Thais and Madame Butterfly will follow. The past week El Trovatore attracted very large audiences. Those alternating in the casts were Jane Abercrombie, Alia Hemmi, Florence Coulson, Lila Robeson, Jane Herbert, Eugene Bataillon, Carlo Carica, D. Pessetti, Louis Kreidler, Harry Lackstone, and Herbert Waterhouse. Lila Robeson, who sang the role of Susanna on Monday evening, was applauded again and again for the splendid manner in which she both sang and acted. Jane Abercrombie as Leonora also was effective. The opera was given a good presentation, the staging and costumes being a feature of the production, and the chorus work was also satisfactory. Laet Albertini conducted.

The past week Andrew Mack in Tom Moore played to good-sized audiences and the place was well received. Mr. Mack was supported by a competent cast, including Mac Stevenson, Alice Gilmore, Horace Cooper, William Sliger, Harry Leighton, John Fenton and others. The piece was well staged.

The Gavety has the Trocadero the current week, while the past week the Jersey Lilies drew good audiences. The piece was well staged and the cast included Charlie Howard, James E. Cooper, Jim C. Dixon, Robert Aleski, John Walker, Della Schall, Fannie St. Clair, and Gloria Martin.

Ringling Brothers' Circus is announced for May 20 and 21 at the East Liberty Show Grounds.

DANIEL J. PACKNER.

## ENGAGEMENT DEPARTMENT

Under this heading will be inserted free of charge announcements of players and other people "at liberty" who are wanted. Address "Engagement Department," DRAMATIC MIRROR, 145 West Forty-fifth Street, New York city.

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\* Orval Spurrier is at liberty for permanent stock.—Majestic Theatre, Topeka, Kan.

M. Hinton, young amateur actor, desires position with good stock company. Address "Billboard," Cincinnati, O.

Margaret Hagan, versatile leads, 187 N. Pearl Street, Buffalo, N. Y., is at liberty.

Clara Rose Hubner and Ben Haddfield, leads and heavies, are at liberty; 44 Beach Street, W. Roxbury, Mass.

Wanted, Dramatic Players.

There is an opening for a first-class repertoire company for summer season at Morristown, N. J. A. Esposito, Palace Theatre, Morristown, N. J.

Actors and musicians, general business actor with specialties, juvenile woman, general business woman, and scenic artist, are wanted by John Miller, 430 Third Street, Ft. Madison, Iowa.

Actors and musicians in all lines are required for Sweet's Big Tent Show, 415 N. Clark Street, Chicago, Ill.

Openings for soubrette, ingenue and juvenile women with specialties, heavy man and juvenile man, long season promised. Robert Demorest, La Grange, Ga.

The Keeney Stock, under canvas, requires heavy man, juvenile man, soubrette

and ingenue woman, comedian with good specialties, band and orchestra leader, trap drummer with traps; send photos. Thomas W. Keeney, Pentwater, Mich.

Jewell-Kelley Stock company, Moultrie, Ga., require an experienced woman for heavies, characters, etc.

Scenic artist is wanted by the Winifred St. Claire Stock company, Evansville, Ind.

Character woman, comedian with specialties and good general business man to direct and manage stage, are wanted immediately by H. H. Franklin, Princess Stock, Fort Worth, Tex.

Pianist, woman for juveniles, general business man or woman, are wanted by Jay Hunt, Majestic Theatre, Topeka, Kan.

General business man and woman capable of doing leads, and full acting company for No. 2 show, are wanted by Starnes Stock company, Hopkinsville, Ky.

The Lindsay Stock company, Peekskill, N. Y., require people for leads, heavies and juveniles, soubrette with specialties, young general business man with good voice, good character man, scenic artist who can play parts.

There is an opening with the Van Burnas Stock company for heavy and general business man and small soubrette. Du Bois, Pa., indefinite.

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H. Muller, violinist, Berlin, N. H., is at liberty, with library of standard music.

T. B. Barr, Trenton Theatre, Lynchburg, Va., cornet, is at liberty.

Margaret P. Warren, trap drummer, 1472 West 110th Street, Cleveland, O., is at liberty.

## Miscellaneous.

Walter K. Sibley wants lady divers and swimmers, comedy acts, etc. Those furnishing photos and references given first consideration. Show opens at Flint, Mich., May 15. Thirty or more weeks promised.

East End Social Club, Middletown, O., are desirous of securing concessions of all kinds and can place a few first-class shows. Concessions, park and carnival shows of all kinds are wanted by Topeka City Park Amusement Company, J. J. Todd, 113 E. Sixth Street, Topeka, Kan.

The Three Browns, 518 E. Fourteenth Street, Kansas City, Mo., with three separate acts, two aerial acts and a comedy act, are open for fairs, etc.

For positions and concessions for the season, address W. L. Gallagher, Bridgeport, Conn., opening at Sea Breeze Island, Bridgeport, Conn., May 30.

Ollie Hamilton, Second, east of Cedar Street, Mobile, Ala., blackface, singing, dancing and talking comedian, is at liberty.

There is an opening for attractions and concessions of merit by addressing Marcelus W. Meek, 2242 Jackson Boulevard, Chicago, Ill.

Malvern Troupe (5), who claim to have the fastest and most artistic act in the world, are now booking fair dates; can be addressed Billboard Pub. Co., Cincinnati, O. Marshall County Fair is desirous of obtaining a carnival company and open air attractions for Oct. 15-18. Address M. P. Mulcahey, Holly Springs, Miss.

Privileges of all kinds are for rent at Oxford Park, Sea Breeze, N. Y. The season opens May 26 and closes Labor Day. Positions are open for diving girl, fat ladies, Salome dancer, six pony girls. Professor G. W. Van, Irondequoit, N. Y.

Ten chorus girls, those experienced in tabloid musical comedies preferred, are wanted by H. A. Covlin, Everett Theatre, Bluefield, W. Va.

George Walker, ventriloquist, and Nellie King, calliope player, are at liberty and can be addressed 218 W. Beach Street, Hillsboro, Ohio.

A lady partner is wanted for a vaudeville sketch by Carl Glenn, Box 558, Quana, Texas.

The Monarch Players require a full acting company and chorus girls and piano player; specialties preferred. Send photos, which will be returned. C. H. Bishop, United Amusement Company, 510 Prince Theatre Building, Houston, Tex.

High class acts for vaudeville theatre are wanted by Coney Island Park, Cincinnati, Ohio.

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Principal woman and chorus girls are wanted for summer season by Richy W. Craig's Merry Comedy Company, Empire Theatre, Brooklyn.

Revere Beach Carnival company, which opens May 30, desires a big plantation show, girl shows, pit shows, pony track. W. C. Manning, 700 Beach Street, Revere, Mass.

George W. Milton and Jennie Delmar are open for burlesque or musical comedy engagements for next season. Address N. Y. Clipper.

Old Mill, Chutes, Cave of the Winds, etc., season opening May 18, are wanted by L. H. Rogers, Wise Bk., Lima, Ohio.

Edwin Patterson, Vandalia, Ill., desires soubrette, character woman, sister team, chorus girls, with good voices; send photos.

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# AMUSEMENTS THE COUNTRY OVER



## ARKANSAS

**LITTLE ROCK.**—KEMPNER: Russian Symphony Orchestra April 29, 30 pleased good business.—AUDITORIUM: Victor Herbert's Orchestra 29-30 pleased big business.

## CALIFORNIA

**LOS ANGELES.**—MAJESTIC: Marjorie Ramey and William L. Gibson in Cousin Kate April 29-30 pleased good business. Merely Mary Ann 3-11.—MASON: Spring Maid 29-30, with Miss Hagen, pleased good business.—BELASCO: A Man's World 29-30, with Alice John; well presented, to good business. Are You a Mason? 6-12.—BURBANK: Madame X 28-4, with Muriel Starr in title-role; packed houses.—ADOLPHUS: Belle of Broadway 28-4 drew well.—LYCEUM: Fisher's Follies, co. in When Johnny Comes Marching Home 28-4, May Boley in Little's Nightmare 6-11.—MISSION THEATRE: SAN GABRIEL: Mission Play 29-4; remarkable success. DON W. CARLTON.

**SAN FRANCISCO.**—COLUMBIA: Blanche Baker in Nobody's Widow April 29 delighted good business.—ALCAZAR: Stock co. in The Virginian 29-4; well presented; business good.—CORT: Over Night 22-4, William Hodges in Man from Home 5.—SAVOY: Kolb and Dini in The Dream City 6; business good. A. T. BARNETT.

**OAKLAND.**—MACDONALD: Alice Lloyd in Little Miss Fix-It April 29-1 pleased good business.—LIBERTY: Bishop's Players in St. Elmo 29-5 pleased good business.—COLUMBIA: Columbia Stock co. in The Bull Fighters 29; fair performance and business. Same co. 6-11.

**FRESNO.**—BARTON: William Hodges in Man from Home April 24; good business. Pink Lady 28, 29; big business. Margaret Anglin in Green Stockings 6 pleased.

## COLORADO

**DENVER.**—BROADWAY: Louise Gunning in Balkan Princess 5-11 pleased good business. Alice Lloyd in Little Miss Fix-It 12-18.

**COLORADO SPRINGS.**—OPERA HOUSE: Louise Gunning in The Balkan Princess 4 pleased S. R. O.

## CONNECTICUT

**BRIDGEPORT.**—POLI'S: Poli Players in Nobody's Widow 9-11. The Whitching Hour 13-18.—LYRIC: Frank Carpenter Stock co. in When Knighthood Was in Flower 6-11. Green Stockings 13-18. WILLIAM F. HOPKINS.

**HARTFORD.**—PARSONS: Excuse Me 6, 7 pleased good houses.—HARTFORD: Dream Waits 6-11.

**MIDDLETOWN.**—MIDDLESEX: William and Dustin Farum in Littlest Rebel 6 pleased good house. Excuse Me 10 pleased good business.

**WATERBURY.**—POLI'S: Littlest Rebel 2, 3 pleased big business.—JAQUER: Poli Stock in The Whitching Hour 6-11; good business.

**NEW BRITAIN.**—RUSSELL LYCEUM: Excuse Me 5 pleased good business. Littlest Rebel 9 pleased excellent house.

## FLORIDA

**JACKSONVILLE.**—DUVAL: James P. Lee Musical Stock co. in Facing the Music 2-4 pleased fair business. Same co. in Fineman's Alley 5-8 to fair business.—ORPHEUM: The Daring Darts, Monte Wolfe, Gilroy, Haynes and Montgomery, Norton and Ayres, and Dr. Volta April 28-4; good bill and business.—ITEM: Manager James B. Deicher, of the Duval, and Mrs. Deicher (Helen Grantley), have gone to Canada for an extended vacation.

## IDAHO

**BOISE CITY.**—ORPHEUM: Le Moyne Stock co. April 29-4; opened in College Chums to good business and pleased.—ITEM: Blon, Lyric, Isle, and New Box all doing big business.

## ILLINOIS

**BLOOMINGTON.**—CHATTERTON: The Woman April 24 pleased fair house. Margaret Illington in Kindling 25 delighted capacity. John Drew in A Single Man 30 pleased excellent business. Season closed.

**AURORA.**—GRAND: Leslie Carter in Two Women 2 pleased good business.—FOX: Girl Behind the Counter April 29-1 pleased good business. Cowboy Girl 6-8; good houses.

**DECATUR.**—POWERS'S GRAND: Bohemian Girl April 23 pleased big house.—BLOOM: Flower of the Ranch 28 pleased S. R. O. Lillian Mortimer co. 29-4; good business.

## A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

**CANTON.**—PRINCESS: George Damarel in The Heart Breakers April 25; good co. and business. Oscar Cook Stock co. 29-5; opened well.

**OAK PARK.**—WARRINGTON: Grace Hayward Associate Players April 29-4 pleased capacity.

**QUINCY.**—EMPIRE: De Armond Sisters Stock April 29-4; good co. and business. Margaret Illington in Kindling 6 pleased big house.

**ELGIN.**—GRAND: Nat Fields in Girl Behind the Counter 2-4 pleased good business.

## INDIANA

**SOUTH BEND.**—OLIVER: Mrs. Carter in Two Women 4 pleased two good houses.—AUDITORIUM: Sheehan Opera co. 1 delighted good business. Harry Bulger in The Flirting Princess 5 pleased good house.

**INDIANAPOLIS.**—SHUBERT: Boris Thomaschewsky and Yiddish co. in Blind Love 1. Sothen and Mariow 2-4; well received; season closed.

**HUNTINGTON.**—THEATRE: Cat and the Fiddle 1; fair co. and business. Halton-Powell co. 6-11 pleased good business.

**HAMMOND.**—THEATRE: Beverly of Graustark 4 pleased fair house.

**MICHIGAN CITY.**—ORPHEUM: Flirting Princess 5-8 pleased S. R. O.

**ROCHESTER.**—ACADEMY: Cat and the Fiddle 2 pleased small house.

## IOWA

**DUBUQUE.**—GRAND: Ahasuerus (local) April 30-3; large houses. Louisiana Lou co. closed season here 4 to a large audience. As Told in the Hills 5 canceled.

## KANSAS

**OTTAWA.**—ROHRBAUGH: Klitties' Band 2 pleased fair business. Missouri Girl 4; fair performance and business.

**HUTCHINSON.**—HOME: The Barrier April 30 pleased good business; deserved S. R. O.

## KENTUCKY

**LOUISVILLE.**—MACAULEY'S: Helen Ware in The Price April 29-1; large and appreciative houses; season practically closed.—SHUBERT: MASONIC: Minneapolis Symphony Orchestra 5 pleased big business.—NEW BUCKINGHAM: Merry Maidens 28-4; excellent business.—GAYETY: Bowery Burlesquers 28-4; well-dressed houses.—ARMONY: Danrosch Orchestra 2; excellent programme. CHARLES D. CLARKE.

## MAINE

**LEWISTON.**—EMPIRE: Country Boy 2 pleased large house. The Confession 6 pleased poor business.

**BANGOR.**—OPERA HOUSE: The Confession 2; fair co.; poor house. Country Boy 3, 4 pleased three fair houses.

**BRUNSWICK.**—TOWN HALL: Downing Stock co. 9-11.

## MARYLAND

**BALTIMORE.**—FORD'S: Third week Aborn Opera co. April 13-18; opened to big business.—ACADEMY: Metropolitan Players in Wildfire 13-18; best offering by this co. so far; big business.—AUDITORIUM: Thomas's Players in The White Sister 13-18; Charles W. Dingle and Lois Champion deserve special mention; business good.—MARYLAND: Regular season closed; will reopen with cabaret performances 29.—HOLIDAY STREET: Season closed; now devoted to motion pictures. I. BARTON KREIS.

**CUMBERLAND.**—MARYLAND: John Hyams and Lella McIntyre in Girl of My Dreams 2 pleased largest house of season.

## MASSACHUSETTS

**SPRINGFIELD.**—POLI'S: Gertrude Elliott in Preserving Mr. Pamure April 9, 10. Frances Starr in The Case of Becky 16; both pleased. Common Law 18. Half Way to Paris 19, 20; cast included Laura Guerite, Sophie Brandt, Joseph Herbert, Fred Frear, Alexander Clark, Joseph C. Miron, Harold Vizard, Jobyna Howland, and Grace Stoddard. The Rosary 23, 24. Montgomery and Stone 26; packed house. Law Deckstader 27; good business. Littlest Rebel 29-1; successful engagement. Billie Burke in The Runaway 7, 8; well received.—GILMORE: season closed. EDWIN DWIGHT.

**FALL RIVER.**—SAVOY: Excuse Me 2, with James Lackaye; good co. and business. Fritz Scheff 18 canceled. W. F. GEE.

**LOWELL.**—OPERA HOUSE: Vanderville 6-11; good bill and business.—MERRIMACK SQUARE: Temple Players, Lucille Pinner, and Charles Crymble co. in An Object Lesson 6-11 pleased capacity.—KEITH'S: Vanderville 6-11 pleased capacity.—ACADEMY: Hatfield Stock co. in Country Grocery Store 6-11; big business.

**NEW BEDFORD.**—THEATRE: Excuse Me 3 pleased big business. Fritz Scheff 8 canceled. Donald Brian in The Biren 14 pleased.—HATHAWAY'S: Lester Longman Players in The Rosary 6-11. The Speedthrill 13-18; business good.

**BROCKTON.**—HATHAWAY'S: Thompson-Woods Stock in The Deso Parole 6-11 pleased fair business. Fifty Miles from Boston 13-18 will close season.

**WORCESTER.**—THEATRE: King-Lench Players in When Knighthood Was in Flower 9-11 pleased good business.—POLI'S: Poli Stock in The Fortune Hunter 6-11.

## MICHIGAN

**DETROIT.**—OPERA HOUSE: Trail of the Lonesome Pine April 30-4.—GARRICK: Kinemacolor pictures 5-18.—LYCEUM: Vaughan Glaser's Players in The Nigger 30-4. Romeo and Juliet 5-12.—GAYETY: Dave Marion's co. 30-4.—AVENUE: Bohemian Burlesquers 30-4. ELY A. MARGNI.

**BIG RAPIDS.**—COLONIAL: Flirting Princess 3 pleased good business. Mrs. Carter 9 canceled.

**KALAMAZOO.**—FULLER: Flirting Princess 4 delighted big business. Durbar pictures 6-11; finest ever here.

**COLDWATER.**—TIBBITTS: Le Brun Grand Opera co. April 30 pleased capacity. Beverly of Graustark 3 pleased good house.

**BATTLE CREEK.**—POST: Get-Rich-Quick Wallingford April 28; big business. Sheehan Opera co. 3; good co. and business.

**CALUMET.**—THEATRE: Alma, Where Do You Live? 6 pleased. Newlyweds 5 drew well.

## MINNESOTA

**ST. PAUL.**—METROPOLITAN: John Drew in A Single Man 6-8 pleased very big business. Thurlof Bergen Players 9-11. Lulu Glaser 12-15.—ORPHEUM: Marguerite Hancy and co. in The Leading Lady 6-11.—EMPEROR: High Life in Jail 5-11.—SHUBERT: Jacob Adler in Ennemon 2.

**WINONA.**—OPERA HOUSE: Mrs. Carter in Two Women April 29; excellent co. and business. Milwaukee German Theatre co. 4 pleased light house. Grace Burgoine in My Wife's Family 5; satisfactory business.

## MISSOURI

**ST. LOUIS.**—GARRICK: Margaret Illington in Kindling April 28-4 pleased good business.—AMERICAN: The Stampede 28-4 drew well.—STANDARD: Queen of the Folies Bergere 29-4 pleased.—GAYETY: Vanity Fair Burlesquers 28-4 drew well and pleased. VIVIAN S. WATKINS.

## NEBRASKA

**LINCOLN.**—OLIVER: Barrow-Winniger Players April 29-4; good co. and business.

**BEATRICE.**—PADDOCK: Goose Girl April 30 pleased good business.

## NEVADA

**RENO.**—MAJESTIC: Hugo's Minstrels April 28-30 pleased good business. Alice Lloyd in Little Miss Fix-It 4 pleased.

## NEW HAMPSHIRE

**DOVER.**—CITY: The Country Boy 1 pleased packed house.

**CLAREMONT.**—OPERA HOUSE: Old Homestead 6 pleased fair business.

## NEW JERSEY

**JERSEY CITY.**—MAJESTIC: The Country Boy 6 pleased good business; season closed 11.—MONTICELLO: Gotham Stock co. in St. Elmo 6-11. Princess of Patches 13-18; fine co. and business.

**PATERSON.**—LYCEUM: East Lynne 9-13 pleased good business.—OPERA HOUSE: Stock co. in Prince Chan 9-11.—EMPIRE: Musical Stock in Isle of Spice 6-11 pleased good attendance.

**CAMDEN.**—TEMPLE: Chester De Vonde co. 6-18 pleased good business. G. J. HARTEL.

## NEW YORK

**ALBANY.**—HARMANUS BLEECKER HALL: Albany Musical Association May Festival 6, 7; large attendance. Littel-Vaughan Stock co. in The Resurrection 8-11; packed houses. Water and Fields Jubilee co. 13.—EMPIRE: The Belles of the Boulevard 6-8 pleased; big audiences. The regular burlesque at this house closes with the Bohemian Show 9-11. The Littlest Rebel 16-18.—GAYETY: Closed the season with the Rosetta Girls 4. J. W. HERRICK.

**SYRACUSE.**—WIRTING: Ralph Kellard Stock co. in Alina Jimmy Valentine 6-11 pleased packed houses.—BARTABLE: Rehman Show 6-11 drew well and pleased.—EMPIRE: Stock co. in Brown of Harvard 6-11 pleased good business. E. A. BRIDGMAN.

**SCHENECTADY.**—VAN CURLER: Malley-Dennison Stock co. 6-18 pleased good business.—PROCTOR'S: Chauncey Olcott in Macusha 8 pleased S. R. O. NAT SAHR.

**WATERTOWN.**—CITY: Chauncey Olcott 6; record business. Whiteside-Strauss co. 14. DON HOLBROOK.

**OSWEGO.**—RICHARDSON: Chauncey Olcott 2 pleased good business. Howe's pictures 4; deserved better business. Raymond Hitchcock in The Red Widow 6 pleased S. R. O.

**FOURKEEPS.**—COLLINGWOOD: Freckles 6 pleased big business. Rebecca of Sunnybrook Farm 10, 11 pleased big business. Chauncey Olcott 13 pleased.

**GLENS FALLS.**—EMPIRE: Freckles April

29 pleased fair business. Rebecca of Sunnybrook Farm 6, 7 pleased good business.

**SALENA.**—COLONIAL: Stanford and Western Players in The Confession 6-11 pleased big business.

**LOCKPORT.**—HODGE: Chauncey Olcott April 29 pleased capacity.

**FORT PLAIN.**—THEATRE: Excuse Me 3 pleased big business.

**CORNING.**—OPERA HOUSE: Mattie Stock co. April 22-27; good business.

**HERKIMER.**—GRAND: Majestic Stock co. 1 pleased large house. Same co. 7.

**PENN YAN.**—SAMPSON: Mattie Stock co. April 29-4; fair co. and business.

**GLOVERSVILLE.**—DARLING: Edith Harke Opera co. 6-11 pleased big business.

**LYONS.**—MEMORIAL: La Porte Stock co. 13-18; opened to good business.

**SALA ANCA.**—ANDREW: Hunter-Sweath co. in Arizona 2-4 pleased good business.

## NORTH DAKOTA

**DICKINSON.**—OPERA HOUSE: Newlyweds April 30 pleased fair house.

## OHIO

**TOLEDO.**—VALENTINE: The Concert April 27 delighted large house. Joseph F. Sheehan's Opera co. 29-30 pleased good business. Helen Ware in The Price 3, 4. Madame Calve 7.

**URBANA.**—CLIFFORD: Al. G. Field's Minstrels 3 pleased largest house of season.—LYRIC: Sharp Sisters 2, 3; good business. WILLIAM H. MCGOWN.

**SPRINGFIELD.**—FAIRBANKS: Max Bloom in Sunny Side of Broadway 6-11 pleased fair business.—NEW SUN: Lewis-Over Associate Players 6 pleased light business.

**YOUNGSTOWN.**—GRAND: Wright Huntington Players April 28-4 pleased capacity.—PARK: Girl of My Dreams 25 pleased big business.

**NORWALK.**—GILGER: Nancy Boyer closed season to good business 4.

## OKLAHOMA

**OKLAHOMA CITY.**—AUDITORIUM: Victor Herbert's Orchestra 8, 9; good business; pleased.—METROPOLITAN: North Brothers' Stock co. April 29-12; usual good business.

**MALESTER.**—BUSHY: Oscar Graham Stock co. 6-11; fair business.—VANDER CANYON: Lester Theatre Stock co. 6-11; opened to fair business.

**LAWTON.**—METROPOLITAN: Dubinsky Brothers' Stock co. April 29-5 pleased S. R. O.

## OREGON

**PORTLAND.**—HEILIG: Pirkvist Girls, Swedish Players, in musical comedy April 28 pleased good business. Margaret Anglin in Green Stockings 3, 4 pleased big house. Pink Lady 6-11.—BAKER: Sign of the Cross 28-4 pleased good business. Alisa Jimmy Valentine 6-11.—ORPHEUM: Vanderville headed by Little Lord Roberts 28-4; good business. JOHN F. LOGAN.

## PENNSYLVANIA

**ALLENTOWN.**—LYRIC: Merry Burlesquers April 26 (rushers' benefit) pleased two good houses. Baby Mine 27 (return) pleased good business. Black Patti 29 satisfied. Allentown Juvenile Band 30; scored success.

**WILKES-BARRE.**—GRAND: Kitty Gordon in The Enchantress 6; fair co.; good business. Raymond Hitchcock in The Red Widow 10 drew well and pleased.

**M'KEESPORT.**—NEW THEATRE: Casey Jones 4; poor co. Manhattan Gayety Girls 7 pleased fair house.

**WARREN.**—LIBRARY: Season closed.—WOODWARD: Hummelin's Associate Players 6-11; good business.

**BRADFORD.**—THEATRE: Hunter-Spaeth Stock co. in Girls 6-8 pleased good business.

**READING.**—ACADEMY: Black Patti April 27 pleased two fair houses.

**POTTSVILLE.**—ACADEMY: Dorner Players April 29-4 pleased good business.

**CORRY.**—LIBRARY: The Rosary 3 pleased fair house.

**SCRANTON.**—LYCEUM: Get-Rich-Quick Wallingford April 26, 27 pleased big business.

## RHODE ISLAND

**PROVIDENCE.**—KEITH'S: Albee Stock co. in Seven Days 6-11 pleased good business.—EMPIRE: Empire Stock co. in The City 6-11.

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11. Cowboy and the Lady 13-15.—**OPERA HOUSE:** Paul Orloff in Ghosts 6.  
H. F. HYLAND.  
**NEWPORT.—OPERA HOUSE:** Excuse Me 4 pleased big business. Frital Scheff 7 canceled.  
**WOONSOCKET.—BIJOU:** Bijou Stock co. April 29-11 pleased good business.

### SOUTH CAROLINA

**FLORENCE.—AUDITORIUM:** Colonial Stock co. April 30-2; poor co.; good business.

### TENNESSEE

**FAYETTEVILLE.—CITIZENS:** Paul Gilmore 4; excellent co.; two good houses.

### TEXAS

**SAN ANTONIO.—ORPHEUM:** Orpheum Players in Merely Mary Ann April 22-27; business only fair because of Spring Carnival. Same co. in What Happened to Jones 29-4 pleased good business. New play, by J. Frank Davis, 5-11. Price of \$25 in gold offered by Mr. Davis for suitable name. Orpheum Players close 11, and return to New York.

HADEN F. SMITH.

### UTAH

**SALT LAKE CITY.—THEATRE:** Miaz Hajas in The Spring Maid April 25-27 (return); good business. Miaz Adams in Chatterbox 1; well received.—**COLONIAL:** Louise Gunning in The Balkan Princess 29, 30 drew well and pleased. Della Clarke in Introduce Me 5-8.—**GARRICK:** Stock co., headed by Max Figman and Helen Collier, in Man on the Box 20-4; good business.  
C. E. JOHNSON.

### VERMONT

**BRATTLEBORO.—AUDITORIUM:** Purple Widow 4; light business. Newplay Stock co. 9-11.  
**BARRE.—OPERA HOUSE:** Old Homestead 1 pleased large house.  
**WOODSTOCK.—MUSIC HALL:** Old Homestead 3 pleased capacity.  
**ST. ALBANS.—OPERA HOUSE:** Sharpshooter Theatre co. April 29-4 pleased good business.  
**BENNINGTON.—OPERA HOUSE:** Chauncey Olcott 9 pleased capacity.

### VIRGINIA

**RICHMOND.—BIJOU:** Lucile La Verne co. April 29-11 pleased good business.

### WASHINGTON

**TACOMA.—THEATRE:** U. T. O. 1; two big houses. Margaret Anglin in Green Stockings 2 pleased fair house.—**PRINCESS:** Princess Stock co. April 28-4 drew well and pleased.  
FRANK B. COLE.

**SPOKANE.—AUDITORIUM:** Ursula St. George in Rebecca of Sunnybrook Farm 1-5 pleased good business.  
W. S. McCREA.

**SEATTLE.—METROPOLITAN:** May Robson April 29-4; well received; fair business.—**MOORE:** Margaret Anglin in Green Stockings 29, 1; medium attendance. Flossie Quartette 2; auspicious Ladies' Musical Club, pleased capacity.—**REATTLE:** Jennie Shirley co. in The Love Route 28-4 drew well and pleased.

**ELLENBURG.—THEATRE:** Rebecca of Sunnybrook Farm April 28; enthusiastically received.

### WEST VIRGINIA

**WHEELING.—COURT:** New stock co. in Alias Jimmy Valentine 6-11; big business.

### WISCONSIN

**JANESVILLE.—MYER'S GRAND:** The Macks April 29-4 pleased fair business. Bush Temple co. featuring Mildred Doty in Drifting 6 drew well and pleased.

### WYOMING

**LARAMIE.—OPERA HOUSE:** Della Clarke in Introduce Me 2 failed to appear; co. disbanded in Denver.

### CANADA

**MONTREAL, QUE.—HIS MAJESTY'S:** Get-Rich-Quick Wallingford 6-11; big business; pleased. Bernhardt and Helene pictures 13-18.—**PRINCESS:** Everywoman 9-11; made strong

impression. Howe's pictures 13-18.—**ORPHEUM:** Orpheum Stock co. opened 6 in Leah Klechma; capable co.—**FRANCAIS:** Summer stock opened to big business 6.  
W. A. TREMAYNE.

**OTTAWA, ONT.—RUSSELL:** Spring Maid April 28, 27 pleased three capacity houses.—**DOMINION:** Dominion Stock co. in The Hypocrites 29-4.—**COLONIAL:** Colonial Stock co. 29-4; big business.—**HOWICK:** London Symphony Orchestra 28 pleased.

**WINNIPEG, MAN.—WALKER:** Alma, Where Do You Live? April 25-27; good co.; fair business. Excuse Me 29-1 pleased good business.—**WINNIPEG:** Permanent Players 22-27. Arsene Lupin 29-4; good business.—**GRAND:** Camille 29-4; good business.

**CALGARY, ALTA.—GRAND:** Margaret Anglin in Green Stockings April 22-24 delighted good business. Miss Nobody from Starland 25-27; good co.; big business.—**LYRIC:** McEwen 22-27; fair business.

**MOOSE JAW, SASK.—CITY:** Olive Vail in Miss Nobody from Starland 1 pleased capacity. Jeane Towler in The White Sister 4 pleased good business.

**SASKATOON, SASK.—EMPIRE:** Miss Nobody from Starland 2, 3 pleased capacity.—**SHERMAN STAR:** Back from the Front 1-4; big business.

**REGINA, SASK.—THEATRE:** Sherman-Cleveland Opera co. in The Honeycomb Trail April 22-27; good co.; big business.

**ST. CATHARINES, ONT.—GRAND:** Mott and Jeff April 29 pleased S. B. O. Season closed.

**WOODSTOCK, ONT.—OPERA HOUSE:** Chocolate Soldier 4 pleased big business. Smart Set 7; closed house for season.

### VAUDEVILLE NOTES.

The Gail Operatic Sextette, Romana Ortiz, a clever slack wire performer; Yachay and Ban-nell, McNish and McNish, eccentric comedians, and Frank A. Traynor in a sketch, A Yellow Scoop, April 25-1, made the best offering of the season at the Empire, Calgary, Alta.

Lillian Shaw led the bill at the Temple Theatre, Detroit, Mich., April 29-5, and monopolized a goodly portion of the week's honors. George W. Howard and an excellent co. of players offered Billy Boy, and the balance of the bill included the Charles Abner Trupee, Dier, Howard's Poles and Dogs, A. O. Duncan, Mile. Lorette and Conlin, Steele and Carr, Sam Chin and Mary Marble in In Old Edam, will head next week's bill. One of Oliver White's little playlets, Politics and Petticoats, stood at the head of the Miles' programme April 29-5, being capably presented by William Marlin, Jr., Augustus Neville, Keeler and Shirley, a former Navajo Girl gave a charming musical act. Alexander's Ragtime Band May 6-11.

At Poll's, Scranton, Pa., April 29-4 the Rays in The Bandmaster headed a very good bill, and scored. The others: Hickey's Comedy Circus, Clark and Bergman, Richards and Kyle, Gardner and Steadler, Keeler and Shirley, and Edgar Berger to excellent houses. New Academy: The Empire State Four and Three Mysterious Maids scored heavily. Gilson and Demott, Great Lelford, Winrow and Renard, and El Gordo 29-4. Bill and business excellent.

An excellent bill at Keith's, Indianapolis Theatre, April 28-4, headed by Sam Chin and Mary Marble in In Old Edam, who won special favor, was noteworthy because of the first appearance here of Graham McFatt's Scotch Players in The Concealed Bed, which was splendidly acted and roused the Monday afternoon audience to enthusiastic applause. Julius Tannen, a former Indianapolis man, and an always welcome favorite: Richardson's Posing Dogs, the Strolling Players, Puck and Lewis, and the Three Doolays scored. Cecilia Loftus 4-11.

At the Orpheum, San Francisco, Cal., Toots Paka and her Hawaiians and Johnny Ford are headliners, while George Bonhair and "Titanic" pictures rule at the Empress, and Affre the French Caruso, assisted by Madame Richardson, are featured at Pantages', while Rice and Cady are the stars at the American. Fiddle Dee Dee, at the American, May 6-11.

At Keith's Broadway Theatre, Camden, N. J., bill May 6-11 included the Racquet Trio, the clever jugglers: Dewitt Mott and Mary Maxwell, with novelty songs: Raymond, Leighton and Morse in clever sketch, entitled William Tell, Outdoor: Madeline Shone in the latest edition of the suffragette: Lexon and Mellon in novelty dancing and acrobatics; also latest motion photoplays.

The attractions for week April 29-4 at Hopkins' Theatre, Louisville, Ky.: Bernard and Arnold, Forrest and Marshall, Longlin's Comedy Dogs, Yamamoto Brothers, Dennis and Doolley, and Graham and Randall. At B. F. Keith's the bill included Raeburn's Athletic Girls, Hugh and Hilda Emmett, Morris and Allen, Conroy and Le Maire, Grant and Hoag, the Famous Rexes, and Mrs. Louis James and co.

Woodside Park is the first of Philadelphia's out-of-door amusement parks to open for summer season. Music will continue to be one of the big attractions, and Edouard and his band will play the first engagement.

It is announced the season at Liberty Lake, Spokane, Wash., will open May 28 with the firecrackers' dance and close Labor Day, Sept. 2.

At the Savoy, New Bedford, Mass., Depo and Thibault, Octavia Neal, Kamplin and Bell, and Franko May 6-11; capacity. Veen's: Three Children Sisters, Great de Frates Brooks 6-8; Duffy and Edwards, Lenn Brothers and Frank Willis May 9-11; big business continues. The

bill at the Orpheum included Knox Brothers and Helene Harris and Nelson and Marie (12-1) May 8-5; Powers Trio, Vance Brothers, and Max Holden May 9-11. Among the attractions at the Coliseum were Powers Trio, Brandon and Taylor, and Max Holden May 9-5; Knox Brothers and Helene, Ferris and Murray, and Maxine Wells May 9-11.

Gustav Peterson, in San Francisco, contemplates a trip to Honolulu to secure two live man-eating sharks, which he will use in a tank that is being built expressly for him. While giving exhibitions of diving, swimming, undressing under water, feeding the sharks, and performing high diving acts, Peterson means to demonstrate that even sharks may be tamed. Peterson claims never to have feared sharks. To prove this, he will buckle straps around them, carry them from tank to stage, and exhibit them to the audience. He may be seen here prior to a tour abroad. S. H. Friedlander is the originator of this sensational act.

### AMATEUR NOTES

Students of Washington University, St. Louis, Mo., played Sophocles' Antigone in Greek at Founders' Hall on April 30. Alice Henderson Miller, Helen Mary Donnelly, Frank Michael Debatin, Thomas Preston Lockwood, Milton Roy Stahl, Richard Allen Hatch, John Withur Lowe, Mary Charity Grace, and Ben Franklin Goldstein were in the cast.

The German Club of Radcliffe College played Sander's Die Feme Princessen on April 30. The actors were Elsa, Habicht, Mary McCarthy, Jean Goldsmith, Zul, Freeman, Marlon Hall, Edna Behr, Helen Becker, and Miriam Fuller. Ivy Appleby and Nan Oppenlander's original musical comedy, The Tokio Cup, was offered by juniors of Swarthmore College, at Collection Hall, Swarthmore, Pa., on April 20. Dolly Oliver scored the individual hit.

The Wabash College Dramatic Club, Crawfordsville, Ind., produced The House of a Thousand Candles on April 18. Walter J. Hubbard, Robert P. Noble, and Frank O. Maxwell were among the actors.

Children of the Sunday School of Grace Methodist Episcopal Church, this city, enacted A Midsummer Night's Dream on May 4, the principals being Thelma De Graff, Margaret Gray, Willis Knighton, and Thomas Morrison. At Jackson College Hall, Medford, Mass., on May 1, the students played The Rose and the Ring, with Octavia Chapen, Pauline Moyer, Elaine Jones, Etta M. Phillips, Edith H. Bradford, Grace E. Wyman, Ruth E. Seavey, Hazel R. Fells, Frances W. Huntington, and Dorothy R. Kewell were in the cast.

Juniors of the Boston University College of Liberal Arts presented A Winter's Tale on May 3, the players including Hamilton Spencer, Esther Faim, Raymond Manley, Herbert Harper, Lewis Brisham, Lester Howard, Albert J. Barlow, Otto Herman, Walter James, Frederic Evans, Austin Palmer, Kurt Busick, John Fuller, John L. Hooper, Gladys Norton, Mabel Searle, Hortense Harris, Eva Mosher, Mary J. O'Brien, Charlotte Rogers, and Elsie Camp.

The Mikado, in which seventy pupils of the Indianapolis, Ind., Conservatory of Music will take part, was given at the Murat 6. The production, which is under the direction of Barclay Walker, is for the benefit of the Children's Aid Association.

At the Tootle, Guilford, Me., for the benefit of Christ Church, Guilford, amateurs presented two one-act plays, The Man on the Curb and Lady Betty's Burglar, on April 30. Mrs. Ramsay Furness was star of the first, and Mrs. William E. Stringfellow of the second. Dance numbers of Lillian Tootle and Mrs. Furness deserve special mention.

### OUTDOOR AMUSEMENTS.

The White City, Chicago, Ill., opened its season May 11, with several new attractions. Thavus's Band is the initial musical attraction. Ralph Kettering is again the director of publicity. Forest Park also threw open its gates on the same evening, with Professor Martin Ballman's Band furnishing the music. Joseph Grein is business director this season, with Paul Heins as superintendent. Anna Harris, who won international fame as a swimmer and diver, is one of the chief attractions. Alizator Joe and his three thousand trained alligators is another attraction which is expected will appeal to the children. New rides and mechanical devices for the entertainment of the grown-up folks as well as children have been installed. The managers of the Metropolitan West Gate Elevated Railroad and the County Traction Company have promised increased efficiency in the matter of transportation this season.

Sans Souci Park, Chicago's pioneer outdoor place of amusement will open again this season, May 23. The evening band attraction will be the Italian Banda Roma with fifty musicians. Miller Brothers' 101 Ranch entertained two capacity tents May 3 at Reno, Nev.

### NEW THEATRES.

Peter Curtis and A. L. Johnson, of Elmira, N. Y., are building a new theatre at Hoxville, Pa.

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theatre, costing about \$55,000, at Moose Jaw, Sask., Can.

The International Theatrical Circuit, operated by Benjamin Harmon, plans a new vaudeville theatre at Decatur, Ill., to be booked by Sullivan and Conditine.

Nelson, B. C., capitalists, headed by E. Ross MacKenzie, will build a \$75,000 opera house this summer. The building will be four stories of brick and marble, and will seat nine hundred. It is proposed to erect in Cleveland, O., an exposition building, containing auditorium and music hall.

Washington, Pa., will have a new theatre the coming season, which is nearing completion. It will be named the Globe, and will cost about \$100,000. E. H. Forest is to be resident manager, while the Adams Associated Theatres will take care of the bookings.

### CUES.

Panic was narrowly averted at Keith's, Columbus, O., on May 6, when an incandescent gallery, being ejected by Doorman Ralph Evans, yelled "Fire!" Evans clapped a hand over the man's mouth, but the cry had been heard and a rush for the exits began. Someone, however, shouted "Sit down!" the band played and Hilda Hawthorne, on the stage at the time, did her best to reassure the crowd. Order was restored in time to prevent harm.

Panthea is Monckton Hoffs' latest drama. It will not be produced until next Autumn.

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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES.

**ADAMS, MAUDE** (Charles Frohman): San Francisco, Cal., 13-18, Oakland 20-22, San Jose 23, Stockton 24, Sacramento 25.  
**ANGLIN, MARGARET** (Louis Netherland): Los Angeles, Cal., 13-18, San Francisco 20-June 1.  
**ARLIS, GEORGE** (Lieber and Co.): New York city Sept. 15—Indefinite.  
**AT SUNRISE** (Darrell H. Lyall): Dexter, Minn., 15, 16, 17, 18, Staceyville, Ia., 17, 18, Annapolis, Md., 19, 20, Manly, Ia., 20, Belmont 21, Clarion 22, Hampton 23, Allenton 24, Dundee 25, Mass City 26, Nora Springs 27, Frederickburg 28, New Hampton 29, Sumner 30.  
**BATES, BLANCHE** (David Belasco): Oakland, Cal., 13-15, Seattle, Wash., 26-June 1.  
**BEN-HUR** (Klaw and Erlanger): London, Eng., April 15—Indefinite.  
**BOUGHT AND PAID FOR** (Wm. A. Brady): New York city Sept. 20—Indefinite.  
**BUNTY PULLS THE STRINGS** (Cecil De Mille): New York city Oct. 10—Indefinite.  
**BURKE, BILLIE** (Charles Frohman): Toronto, Can., 13-15, Bay City, Mich., 20, Jackson 21, Battle Creek 22, Goshen, Ind., 23, Grand Rapids, Mich., 24, 25.  
**BUTTERFLY ON THE WHEEL** (Lewis Waller): New York city Jan. 9—Indefinite.  
**CLARK, HARRY COBURN** and **MARGARET DALE OWEN**: Sydney, Australia, April 13—Indefinite.  
**CONFESSION** (The St. John, Can., 16-18, Concert, The (David Belasco): Williamsport, Pa., 17.  
**CROSMAN, HENRIETTA** (Maurice Campbell): Los Angeles, Cal., 13-18, San Diego 19, 20, Riverside 21, San Bernardino 22, Redlands 23, Pasadena 24, Santa Barbara 25, Bakersfield 27, Fresno 28, Stockton 29, San Jose 30, Oakland 31-June 1.  
**DIVORCE** (The Rowland and Clifford): Chicago, Ill., April 20—Indefinite.  
**DREW, JOHN** (Charles Frohman): Grand Rapids, Mich., 15, Detroit 16-18.  
**FARNUM, DUSTIN AND WILLIAM** (A. H. Woods): Hartford, Conn., 13-15, Albany, N. Y., 16-18.  
**GARDEN OF ALLAH** (Lieber and Co.): New York city Oct. 21-May 18.  
**GILMORE PAUL** (Paul Gilmore Co., Inc.): Wytheville, Va., 15, Pulaski 16, Bedford City 17, Martinsville 18, Danville 19, Henderson, N. C., 21, Roanoke Rapids, Va., 22, Newport News 23, Petersburg, Va., 24, Fredericksburg 25, Charlottesville 27, Harrisburg 28, Front Royal 29, Winchester 30, Martinsburg, W. Va., 31, Chambersburg June 1.  
**GREEN FLATIRON** (Ben Green): Chicago, Ill., May 23—Indefinite.  
**GREYHOUND, THE** (Waggoner and Kemper): New York city Feb. 20—Indefinite.  
**HACKETT, JAMES K.** (W. F. Munnister): Detroit, Mich., 13-15, E. Liverpool, O., 17.  
**HAWTRAY, HARRISON** (Messrs. Shubert): Chicago, Ill., May 13-June 1.  
**HODGE, WILLIAM T.** (Lieber and Co.): San Francisco, Cal., 5-18.  
**ILLINGTON, MARGARET** (Edw. J. Bowen): Kansas City, Mo., 13-15, Atchafal, Kan., 19, St. Joseph, Mo., 20, 21, Lawrence, Kan., 22, Topeka 23, Wichita 24, Colorado Springs, Colo., 25, Denver 27-30, Reno, Nev., June 1.  
**KISMET** (Harrison Gray Blake): New York city Dec. 29—Indefinite.  
**MADAME X** (Henry W. Savage): Cleveland, O., 13-15.  
**MAN ON THE BOX** (Monte Thompson): Barre, Vt., 16, Berlin, N. H., 16, Claremont 17, Newport 18.  
**MANTELL, ROBERT** (Wm. A. Brady): Philadelphia, Pa., 6-18, Boston, Mass., 20-June 1.  
**MARRIAGE—NOT** (Cecil de Mille): New York city May 13—Indefinite.  
**MILLER, HENRY**: New York city March 13—Indefinite.  
**MISSOURI GIRL** (Eastern: M. H. Norton): Detroit, Mich., 13-15.  
**OFFICER 666** (Cohan and Harris): New York city Jan. 29—Indefinite.  
**OFFICER 666** (Cohan and Harris): Chicago, Ill., March 5—Indefinite.  
**OLCOTT, CHAUNCEY** (Augustus Pitou): Toronto, Can., 23-25.  
**OVER NIGHT** (William A. Brady): Seattle, Wash., 10-25.  
**PUTTING IT OVER** (George Hunt): Atlantic City, N. J., May 27—Indefinite.  
**RAMBERAU, MARJORIE** (Fred Geises): Riverside, Cal., 15, 16, Redlands 17, San Bernardino 18, Los Angeles 19-June 1.  
**READY MONEY** (H. H. Frasse): Chicago, Ill., April 1—Indefinite.  
**ROBSON, MAY** (L. R. Sire): Calgary, Can., 13-15, Edmonton 16-18, Saskatoon 20-22, Regina 23-25, Winnipeg 26-June 1.  
**ROMANCE OF THE UNDERWORLD** (Myron R. Rice): Chicago, Ill., April 8—Indefinite.  
**ROSS, THOMAS W.** (Cohan and Harris): Chicago, Ill., March 7—Indefinite.  
**SHEPHERD OF THE HILLS** (Gashell and MacVitt): Chicago, Ill., April 21-May 18.  
**SOTHERN, E. H.** and **JULIA MARLOWE** (Messrs. Shubert): Chicago, Ill., 6-18, Detroit, Mich., 20-25.  
**STAMPED** (The (A. G. Delamater): Chicago, Ill., May 12-June 1.  
**STARR, FRANCES** (David Belasco): Boston, Mass., 22-May 18.  
**UNCLE TOM'S CABIN** (William Kibbie): Mt. Clemens, Mich., 13-25.  
**WALKER, LEWIS**: New York city March 11-May 25.  
**WARE, HELEN** (Henry B. Harris): Omaha, Neb., 12-15, Lincoln 16, Grand Island 17, Cheyenne, Wyo., 18, Denver, Colo., 20-25, Colorado Springs 27, Greeley 28, Salt Lake City, U. S., June 1.  
**WARNER, H. B.** (Lieber and Co.): Boston, Mass., April 8—Indefinite.  
**WHITESIDE, WALKER**: New York city March 11—Indefinite.  
**WITHIN THE LAW** (Wm. A. Brady): Chicago, Ill., April 6—Indefinite.

## STOCK COMPANIES.

**ACADEMY OF MUSIC** (William Fox): New York city Aug. 20—Indefinite.  
**ALBEE** (Edw. F. Albee): Providence, R. I., April 16—Indefinite.  
**ALCANTARA** (Belaasco and Mayer): San Francisco, Cal.,—Indefinite.  
**ANNON-GILLMORE**: Buffalo, N. Y., May 13—Indefinite.  
**APPEL, (Sim Allen)**: Niagara Falls, N. Y., April 1—Indefinite.  
**RAILEY, OLIVER D.**: Seattle, Wash., March 24—Indefinite.  
**BAKER** (George Baker): Portland, Ore., March 31—Indefinite.

**BALDWIN-MELVILLE**: Wheeling, W. Va., May 6—Indefinite.  
**BARROW-WINNINGER**: Lincoln, Neb., April 29—Indefinite.  
**BEASCO AND STONE** (Belasco and Stone): Los Angeles, Cal.,—Indefinite.  
**BELGARDE, SADIE** (Messrs. Mayo and Kantor): Gloversville, N. Y., April 22—Indefinite.  
**BERGEN, THURLOW**: St. Paul and Minneapolis, Minn.,—Indefinite.  
**BIZOU** (Geo. A. Haley): Woonsocket, R. I.,—Indefinite.  
**BISHOP'S PLAYERS** (H. W. Bishop): Oakland, Cal.,—Indefinite.  
**BLANEY** (Messrs. Blaney): New York city May 6—Indefinite.  
**BLANEY-SPOONER**: Philadelphia, Pa., Sept. 18—Indefinite.  
**BONSTELLE, JESSIE**: Buffalo, N. Y., April 15—Indefinite.  
**BRICKER, UNA ABELL**: Newark, N. J., May 6—Indefinite.  
**BUNTING, EMMA** (Schiller Amusement Co.): Memphis, Tenn., May 5—Indefinite.  
**BURBANK** (Olivier Morosco): Los Angeles, Cal.,—Indefinite.  
**BUTTERFIELD PLAYERS** (Everett Butterfield): Washington, D. C., April 13—Indefinite.  
**CHAPPELL PLAYERS** (Harry Chappell): Aurora, Ill., April 8-June 16.  
**COLMAN PLAYERS** (M. Wolff): Rochester, N. Y., May 6—Indefinite.  
**COLLIER, LANSING**: Chicago, Ill., Sept. 4—Indefinite.  
**COLONIAL**: Ottawa, Can., Feb. 13—Indefinite.  
**COLUMBIA PLAYERS** (Metacott and Berger): Washington, D. C., March 18—Indefinite.  
**CRAIG** (John Craig): Boston, Mass., Sept. 1—Indefinite.  
**CRESCENT** (Percy Williams): Brooklyn, N. Y., Sept. 2-June 8.  
**DAVIDSON** (Sherman Brown): Milwaukee, Wis., March 31—Indefinite.  
**DAVIS** (Harry Davis): Pittsburgh, Pa., Aug. 28—Indefinite.  
**DE WOLFE, CHESTER**: Camden, N. J., April 8—Indefinite.  
**DOMINION**: Ottawa, Can., April 15—Indefinite.  
**DORNER PLAYERS**: Hamilton, Pa., Jan. 22—Indefinite.  
**EMPIRE** (John Pollock): Syracuse, N. Y., May 6—Indefinite.  
**EMPIRE** (T. F. Murray): Holyoke, Mass., Sept. 4—Indefinite.  
**EMPIRE** (Spits and Nathanson): Providence, R. I., March 6—Indefinite.  
**EVANSTON** (Wm. M. Vasca, Inc., mgrs.): Evanston, Ill.,—Indefinite.  
**FRANCAIS**: Montreal, Can., May 6—Indefinite.  
**GAYETY**: Hoboken, N. J., Dec. 26—Indefinite.  
**GILLETTE** (J. W. Gillette): Butte, Mont., Nov. 26-May 2, Great Falls 26-June 1.  
**GLASER, VAUGHAN**: Detroit, Mich., April 14—Indefinite.  
**GOTHAM**: Jersey City, N. J., May 6—Indefinite.  
**GOTHAM** (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.  
**GRAND**: Winnipeg, Man.,—Indefinite.  
**GRANGER, WILLIS** (W. T. Spaeth): Bradford, Pa., April 22—Indefinite.  
**HACKETT, NORMAN** (Jessie Bonstelle): Toledo, O., May 6—Indefinite.  
**HALL** (Eugene J. Hall): Mansfield, O., May 2-June 8.  
**HARRIS-PARKINSON**: Bloomington, Ind., May 1—Indefinite.  
**HARTMAN** (W. H. Hartman): Chillicothe, O.,—Indefinite.  
**HARTMAN** (Vaughan Glaser): Columbus, O., April 22—Indefinite.  
**HARVARD** (Charles L. Gill): Cambridge, Mass., Dec. 23—Indefinite.  
**HARWELL, PEROT**: Toronto, Can., May 20—Indefinite.  
**HATFIELD**: Lowell, Mass.,—Indefinite.  
**HAWLEY, JAMES**: Colorado Springs, Colo., May 13—Indefinite.  
**HAYWARD, GRACE** (Geo. M. Gatts): Rockford, Ill., 13-18.  
**HILLMAN'S IDEAL** (Frank Manning): Beloit, Kan.,—Indefinite.  
**HOLDEN** (Messrs. Edwards and Holden): Indianapolis, Ind., April 23—Indefinite.  
**HORNE** (F. P. Horne): Butler, Pa.,—Indefinite.  
**HOLMES**: Jamestown, N. Y.,—Indefinite.  
**HUBSON**: Union Hill, N. J., May 6—Indefinite.  
**HUNTER-BRADFORD**: Hartford, Conn., May 20—Indefinite.  
**HUNTINGTON, WRIGHT** (J. Fred Miller): Youngstown, O., April 8—Indefinite.  
**HUNTLEY-SPATH**: Bradford, Pa., April 22—Indefinite.  
**JUNEAU**: Milwaukee, Wis.,—Indefinite.  
**KEITH** (M. Pearlstein): Toledo, O., April 20—Indefinite.  
**KEITH** (James E. Moore): Portland, Me., April 9—Indefinite.  
**KELLARD, RALPH**: Syracuse, N. Y., Feb. 26—Indefinite.  
**KING-LYNCH PLAYERS**: Worcester, Mass., May 6—Indefinite.  
**KLIMP** (James Klomp) (Lee D. Elsworth): Minneapolis, Minn., March 10—Indefinite.  
**LANG, EVA** (O. D. Woodward): Kansas City, Mo., April 21-June 15.  
**LATIMORE-LEIGH**: Roanoke, Va., May 27—Indefinite.  
**LATIMORE-LEIGH**: Lynchburg, Va., May 27—Indefinite.  
**LAWRENCE-SANDUSKY** (Del S. Lawrence): Vancouver, B. C.,—Indefinite.  
**LEWIS-OLIVER** (Jack Lewis): Middletown, O., April 1—Indefinite.  
**LEWIS-OLIVER**: Melina, Ill.,—Indefinite.  
**LEWIS-OLIVER**: Winona, Minn., April 7—Indefinite.  
**LEWIS-OLIVER**: Springfield, O., May 6—Indefinite.  
**LONGERGAN, LESTER**: New Bedford, Mass., Aug. 4—Indefinite.  
**LOREN, THEODORE AND CECIL FAY**: Toledo, O.,—Indefinite.  
**LYCEUM** (Louis Phillips): Brooklyn, N. Y.,—Indefinite.  
**LYNN** (Za Lynn): Webster, Mass.,—Indefinite.  
**LYRIC** (Frank Carpenter): Bridgeport, Conn., Jan. 1—Indefinite.  
**LYTTEL-VAUGHAN**: Albany, N. Y., March 25—Indefinite.  
**MAJESTIC** (Lawrence Deming): Topeka, Kan.,—Indefinite.  
**MAJESTIC** (N. Appel): Utica, N. Y., Feb. 26—Indefinite.  
**MALLEY-DENISON**: Schenectady, N. Y., April 6—Indefinite.  
**MARLEY, JEAN**: Milwaukee, Wis., May 6—Indefinite.  
**MAY, ALLEN** (Leander De Cordova): Wilmington, Del., May 6—Indefinite.

**METROPOLITAN PLAYERS** (Tonia F. Dean): Baltimore, Md., April 20—Indefinite.  
**MORISON, LINDSAY**: Boston, Mass., May 6—Indefinite.  
**MORISON, LINDSAY**: Lynn, Mass.,—Indefinite.  
**NATIONAL** (Rourke and Brown's): Auburn, N. Y.,—Indefinite.  
**NATIONAL**: Montreal, P. Q.,—Indefinite.  
**NEW YORK** (Col. Horne): Erie, Pa., April 8—Indefinite.  
**NORTH BROTHERS**: Oklahoma City, Okla.,—Indefinite.  
**NORTH BROTHERS**: Muskogee, Okla., March 4—Indefinite.  
**OPERA HOUSE** (Alex. Ried): Paterson, N. J.,—Indefinite.  
**ORPHEUM**: Montreal, Can., May 6—Indefinite.  
**ORPHEUM PLAYERS** (Grant Latery): Philadelphia, Pa.,—Indefinite.  
**ORPHEUM PLAYERS** (Hartley Cushing): San Antonio, Tex., Feb. 24—Indefinite.  
**ORPHEUM PLAYERS** (C. N. Sutton): Salt Lake City, U. S., May 12—Indefinite.  
**OUR**: Lowell, Mass.,—Indefinite.  
**PAYTON** (Corse Payton): New York city May 1—Indefinite.  
**PAYTON** (Corse Payton): Newark, N. J., Oct. 9—Indefinite.  
**PERKINS-BROWN** (Geoffrey L. Whalen): So. Framingham, Mass., April 22—Indefinite.  
**PERKINS-BROWN**: Winnipeg, Can.,—Indefinite.  
**POLI** (S. Z. Poli): Worcester, Mass., May 13—Indefinite.  
**POLI** (S. Z. Poli): Hartford, Conn., May 13—Indefinite.  
**POLI** (S. Z. Poli): Scranton, Pa., May 6—Indefinite.  
**POLI** (S. Z. Poli): Springfield, Mass., May 6—Indefinite.  
**POLI** (S. Z. Poli): Washington, D. C., April 15—Indefinite.  
**PRINGLE, DELLA**: Edmonton, Can.,—Indefinite.  
**PROCTOR** (Fred Thomson): Elizabeth, N. J.,—Indefinite.  
**PROSPECT** (Frank Gerston): New York city—Indefinite.  
**REDMOND, ED.** (Redmond and Blum): San Jose, Cal.,—Indefinite.  
**RICHMOND**: Troy, N. Y., Jan. 29—Indefinite.  
**RIGNEY, JACK, AND BERTHA MANN**: Hamilton, Can., May 13-July 6.  
**SERVOS, MARY** (Fred Kimball): Grand Rapids, Mich., April 7—Indefinite.  
**SHERMAN** (Bob Sherman): Elgin, Ill., May 13—Indefinite.  
**SHERLEY, JESSIE** (Harry W. Smith): Seattle, Wash., April 14—Indefinite.  
**SOUTH END**: Boston, Mass., April 8—Indefinite.  
**SPOONER, CECIL** (Blaney-Spooner Co.): New York city Aug. 6—Indefinite.  
**STANBACH-HARDS** (Ira D. Harris): Yonkers, N. Y.,—Indefinite.  
**STANFORD-WESTERN** (Maurice Stanford): Elgin, N. Y., Oct. 2—Indefinite.  
**SUMMERS** (George H. Summers): Hamilton, Can., May 20—Indefinite.  
**THOMAS PLAYERS**: Baltimore, Md., May 6—Indefinite.  
**THOMPSON-WOODS** (Monte Thompson): Worcester, Mass., May 4—Indefinite.  
**TURNER, CLARA** (W. F. Barry): Williamsport, Pa.,—Indefinite.  
**TURNER, CLARA, PLAYERS** (W. F. Barry): Sunbury, Pa.,—Indefinite.  
**TURNER, CLARA, PLAYERS** (W. F. Barry): Lock Haven, Pa.,—Indefinite.  
**VAN DYKE AND EATON** (F. Mack): Des Moines, Ia., May 10-Aug. 31.  
**VANK, MYRTLE**: San Diego, Cal., Jan. 15—Indefinite.  
**WINCHESTER BROTHERS**: Milwaukee, Wis.,—Indefinite.  
**WOLFE** (J. A. Wolfe): Wichita, Kan., Sept. 11—Indefinite.  
**WOODWARD** (O. D. Woodward): Omaha, Neb., Sept. 4—Indefinite.  
**WORLD'S FAIR** (Shipman and Kilfoil): El Paso, Tex., April 29—Indefinite.

## TRAVELING STOCK COMPANIES.

**ANGELL'S COMEDIANS** (Ed. C. Nutt): Lancaster, Mo., 20-25.  
**BERGEN**: Coldwater, Mich., 13-18.  
**BOULTON, EMMA** (H. S. Body): St. Charles, Mo., 12-15.  
**CARLTON SISTERS** (Vernie and Montgomery): Charleston, S. C., 13-15.  
**CHICAGO** (Chas. H. Rosskam): Malden, Mass., 8-20.  
**COLORADO** (Cortland Hopkins): Millerton, Can., 13-15, Sheldahl 16, 17, Summerside 20-22, Charlottetown 23-June 1.  
**CORNELL-FRICE PLAYERS** (W. E. Cornell): Rochester, Ind., 13-18, Montpelier 20-25.  
**EARLE** (L. A. Earle): Newark, N. Y., 13-15.  
**FRANK PLAYERS** (Clarence Auskins): Parsons, Kan., May 13-June 8.  
**GARRIDE** (James S. Garride): Dubuque, Ia., May 12-June 1.  
**GRAYHE, HELEN** (N. Appel): Halifax, Can., April 29-May 18.  
**HAYES ASSOCIATE PLAYERS** (Lucy M. Hayes): Valparaiso, Neb., 13-15, Valley 16-18, Elkhorn 20-22.  
**HILLMAN'S IDEAL** (Frank Manning): Beloit, Kan.,—Indefinite.  
**LANHAM'S LYRIC PLAYERS**: Logansport, Ind., 13-15, New Castle 20-25.  
**MAHER, PHIL**: Waterville, N. Y., 13-18.  
**MECCORD** (B. Naborn): Milan, Mo., 30-35.  
**PERRY'S PLAYERS**: Moncton, Can., 13-18.  
**ST. CLAIR** (Harry St. Clair): North Battleford, Can., 13-15, Lashburn 20-25.  
**TAYLOR ALBERT**: Hot Springs, Ark., 6-18.  
**WREWER, EDWIN**: Mechanicsville, N. Y., 13-18.  
**WRIGHT, THEATRE** (Hillard Wright): Springfield, S. Dak., 13, Armour 16-18.

## OPERA AND MUSICAL-COMEDY.

**ABORN GRAND OPERA** (Messrs. Aborn): Brooklyn, N. Y., April 8-June 1.  
**ABORN GRAND OPERA** (Messrs. Aborn): New York city May 13—Indefinite.  
**ABORN GRAND OPERA** (Messrs. Aborn): Washington, D. C., April 22-May 26.  
**ABORN GRAND OPERA** (Messrs. Aborn): Pittsburgh, Pa., April 20—Indefinite.  
**ABORN GRAND OPERA** (Messrs. Aborn): Baltimore, Md., April 29—Indefinite.  
**ADOLPHUS** (Strum and Workman): Los Angeles, Cal., April 16—Indefinite.  
**ARMSTRONG POLLIERS** (Howell and Skinner): Los Angeles, Cal., April 8—Indefinite.  
**AROUND THE WORLD** (Messrs. Shubert): New York city Sept. 2-May 18.  
**BLACK PATTI** (H. Veckel): New York city 13-15.  
**BOSTON COMEDY** (H. Price Webber): Richmond, Me.,—Indefinite.  
**BRIAN, DONALD** (Charles Frohman): Waterville, Conn., 15, Springfield, Mass., 16, 17, Hartford, Conn., 18.  
**CARLY JONES** (Coast: Norton and Andrews): Everett, Wash., 15, Bellingham 16, Anacortes 18.  
**CARLY JONES** (Western: Norton and Andrews): Dubuque, Ia., 10.  
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COHAN, GEORGE M. (Cohan and Harris): Boston, Mass., 13-18.  
COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal.—Indefinite.  
EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—Indefinite.  
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—Indefinite.

FLIRTING PRINCESS: Grinnell, Ia., 20-21.  
FRANKLIN SQUARE MUSICAL COMEDY: Worcester, Mass., May 13—Indefinite.  
GARRICK MUSICAL COMEDY (T. Pitts Gerard): Salt Lake City, U. S., May 12—Indefinite.  
GIRL BEHIND THE COUNTER: Rockford, Ill., 14-18.  
GLASSER, LULA: St. Paul, Minn., 12-15. Sault Ste. Marie, Mich., 25.

GRANNING, LUTHER (Messrs. Shubert): Omaha, Neb., 15-18. Topoka, Kan., 15.  
HANKY PANKY (Lew Fleider): Boston, Mass., April 22-May 18.  
JANIS, ELISE (Charles Dillingham): Chicago, Ill., May 13—Indefinite.

JEWELRY HONOLULU (B. Lang): Honolulu, Hawaii, May 22—Indefinite.

KEATING AND FLOOD (Allen Curtis): Portland, Ore., April 21—Indefinite.

KOLB AND DILL (George Mosser): San Francisco, Cal., April 17—Indefinite.

LA LUNA MUSICAL COMEDY (Powers Amusement Co.): San Antonio, Tex., April 7—Indefinite.

LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 18—Indefinite.

LEE, JAMES. MUSICAL COMEDY: Jacksonville, Fla., May 5—Indefinite.

LITTLE MISS FIX-IT (Werba and Luescher): Denver, Colo., 12-15. Greeley, 20. Cheyenne, Wyo., 21. Lincoln, Neb., 23. Sioux City, Ia., 24-25. Sioux Falls, S. Dak., 26. Mankato, Minn., 27. Winona, 28. La Crosse, Wis., 29. Madison, 30. Grand Rapids, Mich., 31. June 1.

MACDONALD, CHRISTIE (Werba and Luescher): Boston, Mass., May 6—Indefinite.

MAMMA'S BABY BOY (George W. Lederer): Philadelphia, Pa., April 29-May 18.

MISS NOBODY FROM STARDAR (Mort H. Singer): Sault Ste. Marie, Mich., 30.

MODERN EVE (Mort Singer): Chicago, Ill., April 21—Indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Utica, N. Y., Feb. 5—Indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Washington, D. C., April 8—Indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—Indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Allentown, Pa., May 1—Indefinite.

NEWLYWEDS AND THEIR BABY (Western Letter-Britton): Bay City, Mich., 16.

PATIENCE (Messrs. Shubert and Brady): New York city, May 6—June 1.

PEARL MAIDEN: Chicago, Ill., May 5—Indefinite.

PINK LADY (Klaw and Erlanger): London, Eng., April 11—Indefinite.

PINK LADY (Klaw and Erlanger): Vancouver, Can., 15-18. Seattle, Wash., 19-20.

POWERS, JAMES T. (Messrs. Shubert): New York city, April 23—Indefinite.

QUAKER GIRL (Henry H. Harris): New York city, Oct. 23-May 18. Chicago, Ill., 20—Indefinite.

RICE AND CADDY: San Francisco, Cal., April 28—Indefinite.

RING, BLANCHE (Frederic McKay): New York city, April 15—Indefinite.

ROBIN HOOD (Daniel V. Arthur): New York city, May 6—Indefinite.

ROSE MAID (Werba and Luescher): New York city, April 22—Indefinite.

SHEEHAN, JOSEPH: Detroit, Mich., May 20—June 5.

SHUNKY, GEORGE (Frank Whitbeck): Norfolk, Va., 13-19.

SIMMONDS COMIC OPERA: Milwaukee, Wis., May 5—Indefinite.

SPRING MAID (Werba and Luescher): San Jose, Cal., 15. Oakland 16-18. San Francisco 19—June 1.

SPRING MAID (Southern Werba and Luescher): Nashua, N. H., 15. Lawrence, Mass., 16. Lowell 17, 18. Albany, N. Y., 20-22. Dover, N. H., 23. Bangor, Me., 24, 25. Augusta, 27. Waterville 28. Lewiston 29.

SUNNY SOUTH (J. C. Rockwell): McAdams, Tex., Can., 15.

WEBER AND FIELD'S JUBILEE: Bridgeport, Conn., 15. Hartford and New Haven 16. Brooklyn, N. Y., 17. Philadelphia, Pa., 18. Washington, D. C., 19. Baltimore, Md., 21. Allentown, Pa., 22. Wilkes-Barre 22. Scranton and Utica, N. Y., 23. Syracuse 24. Rochester and Buffalo 25.

WILD GOOSE (Fred C. Whitney): Philadelphia, Pa., April 22-May 18.

WINDSOR WIDOW (Florence Ziegfeld, Jr.): New York city, April 11—Indefinite.

WINTER GARDEN REVUES (Messrs. Shubert): New York city, Sept. 2—Indefinite.

#### MINSTRELS.

DOCKTATER, LEW: Chicago, Ill., 13-19.

DUMONT (Frank Dumont): Philadelphia, Pa., Sept. 16-May 18.

#### CIRCUSES.

BARNES, AL G.: No. Yakima, Wash., 15.

BARNUM AND BAILEY: Jersey City, N. J., 15. Albany, N. Y., 17. Syracuse 24.

BUFFALO BILL AND PAWNEE BILL: Williamette, Oreg., 15. Middleton, 16. Meriden 17. Danbury 18. Albany, N. Y., 20.

HAGEVROCK WALLACK: Youngstown, O., 15. Ashtabula 16. Erie, Pa., 17. Dunkirk, N. Y., 18.

HONEST BILL: Jerico Springs, Mo., 15. Stockton 16. Calneville 17. Dadeville 18.

101 RANCH WILD WEST (Miller Bros. and Arlington): Lewistown, Mont., 15. Great Falls 16. Concord 17. Kalamazoo 18.

RINGLING BROTHERS: Wheeling, W. Va., 15. Fairmont 16. Uniontown, Pa., 17. Charleroi 18. Pittsburgh 20, 21. Butler 22. Greensburg 23. Johnstown 24. Altoona 25.

SELIA-FLOTO: Coalinga, Cal., 15. Fresno 16. Stockton 17. Sacramento 18. Roseville 19.

SPARKS, JOHN: No. Adams, Mass., 15. Shelburne Falls 16. Greenfield 17. Athol 18.

YOUNG BUFFALO WILD WEST AND COUNTRY FARMER: Toledo, O., 15. Tiffin 16. Mansfield 17. Canton 18.

#### BANDS.

CREATORE: Idora Park, San Francisco, Cal., 8-25.

DON PHILIPPINE: Riverview Park, Louisville, Ky.—Indefinite.

D'URBANO: Riverview, Detroit, Mich.—Indefinite.

EDOUARDE: Woodside, Philadelphia, Pa., May 1—Indefinite.

KIDDER, THE (T. P. J. Power): Oreston, Ia., 15. Osceola 16.

NATRILO: Fontaine Ferry, Louisville, Ky.—Indefinite.

NIRFLA: Kenneywood, Pittsburgh, Pa.—Indefinite.

#### BURLESQUE.

BRILES OF THE BOULEVARD (Fred McAllen): Brooklyn, N. Y., 13-18.

BEN WELCH: New York city 6-18.

BIG BANNER (Gallagher and Shean): Chicago, Ill., 6-18.

BIG REVIEW (Henry P. Dixon): New York city 6-18. Brooklyn, N. Y., 20-June 1.

BOHEMIANS (Al. Labin): Baltimore, Md., 13-18.

BON TONS (Jess Burns): Detroit, Mich., 13-18.

BOWERY (M. Rosenthal): Chicago, Ill., 12-18.

BURLESQUE STOCK (John S. Grieves): Buffalo, N. Y., May 6—Indefinite.

BURLESQUE STOCK (M. Stair): Toronto, Can., April 29—Indefinite.

CENTURY GIRLS (Morris Weinstein): Detroit, Mich., 13-18. Cleveland, O., 20-25.

COLLEGE GIRLS (C. Foreman): Kansas City, Mo., 12-18.

COLUMBIA (Frank Logan): St. Louis, Mo., 12-18.

DREAMLANDS (Dave Marion): Buffalo, N. Y., 13-18.

GIRLS FROM HAPPYLAND (Hurtig and Seamon): Brooklyn, N. Y., 20-25.

GIRLS FROM RENO (James Madison): Chicago, Ill., 6-18.

IMPERIALS (Sim Williams): Kansas City, Mo., 12-18. St. Louis 19-25.

JARDIN DE PARIS (Burt Hendricks): St. Louis, Mo., 12-18.

LADY BUCCANERS (H. M. Strouse): Newark, N. J., 13-18.

MONTY CARLO GIRLS: Janesville, Wis., 18.

SOCIAL MAFIOS (Hurtig and Seamon): Washington, D. C., 13-18. Pittsburgh, Pa., 20-25.

TROCADEROS (Chas. H. Waldron): Pittsburgh, Pa., 13-18.

TAXI GIRLS (Hurtig and Seamon): Baltimore, Md., 13-18.

WINNING WIDOW (Dave Gordan): Philadelphia, Pa., 13-18.

#### MOTION PICTURES.

BERNHARDT-REJANE: Brooklyn, N. Y., 6-18.

BERNHARDT-REJANE: Montreal, Can., 13-18.

DANTE'S INFERNO: Johnstown, Pa., 13-18.

DANTE'S INFERNO (Colins and Collins): Philadelphia, Pa., 13-18.

HOWE, LYMAN H. TRAVEL FESTIVAL: Montreal, Can., 13-18.

HOWE, LYMAN H. TRAVEL FESTIVAL: Kansas City, Mo., 26-June 1.

KINEMACOLOR DURBAR: New York city, Feb. 10—Indefinite.

KINEMACOLOR DURBAR: Toronto, Can., 6-18.

KINEMACOLOR DURBAR: Chicago, Ill., May 19-June 1.

KINEMACOLOR DURBAR: Cleveland, O., 6-18.

KINEMACOLOR DURBAR: Philadelphia, Pa., 6-18.

RAINEY'S, PAUL J., AFRICAN HUNT: New York city, April 15—Indefinite.

#### MISCELLANEOUS.

RAYMOND, THE GREAT (Maurice F. Raymond): Hongkong, China, April 27-May 4. Shanghai 27-June 1. Yokohama, Japan, 4-15. Tokio 15-July 2. Honolulu, Hawaii, 13-29.

#### DATES AHEAD.

Received too late for classification.

BAKER THEATRE STOCK: Rochester, N. Y., May 6—Indefinite.

BEHMAN SHOW (Jack Singer): Brooklyn, N. Y., 13-18.

BOWERY BURLESQUERS (Hurtig and Seamon): Detroit, Mich., 20-25.

BRECKENRIDGE STOCK (Charles Breckenridge): Cedar Falls, Ia., 13-18. Waverly 20-25.

CRACKER JACKS (Bob Manchester): Toronto, Can., 13-18. Buffalo, N. Y., 20-25.

DARLINGS OF PARIS (Chas. Taylor): Baltimore, Md., 20-25.

FADR AND FOLLIES: Philadelphia, Pa., 20-25.

FOLLIES OF THE DAY (Barney Gerard): Brooklyn, N. Y., 13-18.

GIRL OF THE UNDERWORLD (O. E. Weil): Middlebury, Vt., 15. Ludlow 16. Proctorville 17. Springfield 18. Lisbon, N. H., 20. Littleton 21. Lyndonville Vt. 22. Orleans 23. Richford 24. Newbury 25. Coaticook, Can., 27. Colebrook, N. H., 28. West Stewartstown 29.

GOLDEN CROOK (Jacobs and Jerome): Boston, Mass., 13-18.

HALTON-POWELL STOCK: Kalamazoo, Mich., 14-25.

HOMER'S ODYSSEY MOTION PICTURES: Detroit, Mich., 12-18.

LONDON GAIETY GIRLS: Buffalo, N. Y., 20-25.

MACK, ANDREW (A. E. Caldwell): Toronto, Can., 13-18. New York city 20-25.

MERRY BURLESQUERS: Brooklyn, N. Y., 13-18.

MINNEAPOLIS SYMPHONY ORCHESTRA: Kalamazoo, Mich., 15, 16.

MONTY CARLO GIRLS: Detroit, Mich., 20-25.

POLI STOCK (R. E. Poli): Bridgeport, Conn., May 6—Indefinite.

POLI STOCK (R. E. Poli): Bridgeport, Conn., May 6—Indefinite.

RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: Philadelphia, Pa., 6—Indefinite.

RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: Boston, Mass., May 13—Indefinite.

RUSSIAN SYMPHONY ORCHESTRA (Modest Altschuler, conductor): Louisville, Ky., 20.

TAXI GIRLS (Hurtig and Seamon): Washington, D. C., 20-25.

WHITE-SIDE-STRAUSS STOCK: Watertown, N. Y., Mar 14—Indefinite.

ZALAH'S OWN (W. C. Cameron): Cleveland, O., 13-18.

#### OUTDOOR AMUSEMENTS.

Reichelberger Park, Hanover, Pa., under management of E. M. Grumbine, will open for season May 18.

Barnum and Bailey's Circus crowded their vast white tents at Washington, D. C., for four performances May 6, 7, presenting a stupendous aerial exhibition of marionettes and striking acts.

Steepchase Park, Coney Island, will open for the summer late in May. A new feature will be a bathing pool, 500 by 50 feet in size.

Effie Dutton, equestrienne with the Selia-Flooto Circus, was thrown from her horse during a recent performance at San Francisco, striking her head on a ring curb but escaping serious injury.

Manager Hatchinson announced a doctor's diagnosis to allay the fears of the audience.

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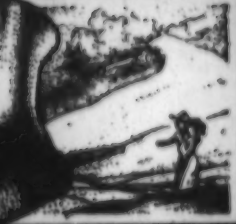
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## MOTION PICTURES



### "SPECTATOR'S" COMMENTS

THE attention of The Spectator has been called to the following, evidently referring to THE MINNION, in a motion picture "trade" paper of recent date:

We observe with regret, that one of our esteemed contemporaries, which conducts a moving picture section in its columns, sees fit to attack Miss Jane Addams for some criticism she is alleged to have made of the abuses of the motion picture. Miss Jane Addams is a real and honest reformer and has proved her friendship for humanity by works as well as by her writings. She, like too many other sincere and well-intentioned people, may unconsciously have absorbed a prejudice against the motion picture; perhaps she just looked at some of the lurid posters with which some moving picture theatres in prominent places decorate their lobbies

the lady appearing in a vaudeville show, to talk woman suffrage to a crowd of people who went there to be amused by the human snake and the shady song artist. Tastes differ about such things and everyone is entitled to his own opinion. But to this writer's old-fashioned notions the eternal fitness of things could have been no more outraged if a burlesque show were to open with prayer or a church choir should sing "I Don't Care."

As to what Jane Addams and some of her associates have really accomplished, in the way of practical betterment of conditions of the people among whom she has worked, this writer knows nothing. She may have redeemed whole regiments of the submerged elements of society. Surely the newspapers have given her credit for an immense amount of good. On the other hand, there are those who claim that the settlement plan of uplift work, with its inevitably patronizing attitude, is offensive to the people against whom it is directed and is of no actual benefit at all. In the face of these differences of opinion it would be interesting if we could have the concrete results figured out by some practical method. How much less poverty, vice, crime, degradation and ignorance exists to-day among the classes with whom Miss Addams and her friends work than existed before? For every victim they have lifted up how many hypocritical dependants have they created? Frankly, it is by some such test that The Spectator would like to see Miss Addams and all her kind judged, rather than by the number of times she is invited to address the ladies of society, or the number of times she can get her picture in a yellow paper. Possibly our good friend of the "trade" paper may look upon this as downright sacrilege, but just the same The Spectator refuses to kowtow to anybody merely because it is fashionable to do so.

The new motion picture ordinance which has been reported favorably by the Committee on Laws and Legislation of the New York Board of Aldermen is based on the report of the Mayor's investigating committee, and, on the whole, is well considered and should result to the benefit of New York picture exhibitors. The principal advantage of the proposed new ordinance is the provision allowing 600 seating capacity for each house. At present a motion picture show comes under the heading of a common show, permitting but 299 seats. Between this restricted size and a regular theatre there has been no medium. The owner of a small show who desired to enlarge and accommodate more people so that he could give a better exhibition for the nominal admission charged, could not do so except by complying with theater conditions, which in most motion picture cases are prohibitive. The higher license and the building regulations have usually meant an outlay beyond the possibility of the picture manager to meet. Another provision which will prevent vaudeville from being combined with the films in this new style of houses, if the ordinance passes and is signed, will meet with general favor. The vaudeville of the small houses is usually not of a class that will call for the shedding of many tears when it goes its way.

The censoring of films is not provided for, and for so much let us all give hearty praise. There is, however, a provision which permits the Mayor to refuse, revoke or suspend any picture show license for cause, subject to no court review except for reasonableness. In a way this may mean censorship of a kind, but no more than we have always had to a certain extent, not only with picture shows but with the larger theatre also. Just how far the matter of court review as to the reasonableness of a revocation may be construed to apply is not clear, but it is probable that it would afford ample protection to the house owner or manager in cases of unreasonable or oppressive regulation. The Mayor has not hesitated in the past to refuse to renew licenses under the regular theatre ordinance when in his opinion the good of the community demanded such a course, and the extension of this power to include revoking or suspending a license is logical. While it might be abused by a fanatical Mayor, there is small chance that this town will ever have such an individual in power. Certainly Mayor Gaynor can be depended on for strict justice.

The old saw of giving a dog a bad name is well illustrated by the motion pictures. As everybody acquainted with the facts knows, the great mass of photoplays produced during the past few years have been morally wholesome, though at first they were wretched travesties on art. But the public press and a big part of the public continue to believe that the improvement in ethi-

cal quality has been only a recent development. The dog's bad name has been most difficult to lose. But it is losing it, at last, thanks to the ability of truth to finally prevail, even if the old reputation clings to the past. The Cincinnati Times-Star declares that motion pictures are less criticised as to morals because "there is less to criticise." This is recognition of present excellence, but continues the old canard about past conditions. The fact is that motion pictures are less criticized because the hitherto incredulous press is beginning to find out that there is little, not less, to criticize.

It has always been a painful ordeal for The Spectator to take up the question of those irresponsible



FROM "LADY AUDLEY'S SECRET"

Imp Feature Subject for Release May 16.

and their fronts; she may have seen some bad pictures some time ago and still be under the impression which they produced on her mind. Whatever her reason for viewing motion pictures with suspicion there is no sense or justification in attacking her. It would be much better, if some of our manufacturers who are doing such splendid social work, just exactly along the lines of Miss Addams, were to urge her to look at their reels. She would then quickly revise her opinion. Women of the type of Miss Addams must be friends, not enemies, of the motion picture.

The esteemed "trade" paper may "regret" as much as it likes, but a whole column of regrets will not change this writer's opinion of Jane Addams unless accompanied by better reasoning than is to be found in the paragraph quoted above. Granting that Jane Addams is "good intentioned," has "friendship for humanity," is an "honest reformer" and all the other stock phrases that are applied to self-appointed and self-advertised regulators, she must nevertheless be judged by what she does and what she accomplishes, and not by what she says of herself. Two things that she has done recently give some slight indications of her character. She misrepresented the motion pictures, to call it by no harsher word, and it is no defense to say that she was misled by posters or to excuse her in any other flimsy way. She had no business to denounce a thing of which she did not know. Reliable people investigate before they denounce. She is therefore unreliable and reckless, if not untruthful, and whatever she may say on any other subject is consequently open to question. In other words, she has discredited herself as a witness. Her second act by which she may be judged was the one commented on by The Spectator. She appeared at a vaudeville show as a feature act and talked on woman suffrage. To The Spectator's mind this exhibition of yellow methods is most significant of character.

It may be that the "trade" paper defender of Miss Addams can see nothing inappropriate or undignified in



FROM "LADY AUDLEY'S SECRET"

King Baggot as George Talboys in the Imp Feature Subject.

fakers known as scenario schools. The most of them are such unconscionable rascals that one dislikes dirtying his fingers with them any oftener than necessary. It has been shown many times in these columns that their pretensions to teaching ability are mostly spurious, and it has been likewise explained that their advertised bait for suckers—the alleged glittering rewards for photoplaywrighting—is shameless misrepresentation. Still they continue to multiply and to prosper, presumably, since they appear able to pay advertising bills. They succeed in getting the hard earned dollars of hundreds of persons in all parts of the country who have no chance whatever of ever developing into successful photoplaywrights, and they string these poor dupes along for all the money they will stand for. If any hopeful and ambitious authors who are readers of THE MINNION are inclined to fall for the alluring offers of any schools let them take it from The Spectator that they will do far better to keep their money and go along doing the best they can by reading THE MINNION and other papers devoted to motion pictures, and by securing such advice as they may be able to get from picture producing companies, a number of which have printed hints for writers. If the beginners cannot become successful photoplaywrights by this means, and by the hard knocks of practical experience—submitting photoplays or "scenarios" for the acceptance or rejection of producers—they will never become authors at all, and may as well give it up as a bad job.

Almost, if not quite, as much to be shunned is any organization, so-called, of alleged "scenario" writers for a supposed purpose of "protecting" writers from the villainous manufacturers. The villainy of the producers is almost wholly imaginary. There have been cases where irresponsible employees of producing companies have done crooked work with submitted manuscripts, and there have been a few irresponsible producers, but in neither of these cases has the evil been



of sufficient importance to call for organized opposition or "protection." Far more likely that the only protection that can result from an organization of inferior or unsuccessful authors will be to protect the pockets of the promoters. Successful photoplaywrights need no protection, and if the novices need it, it is not from the manufacturers, but from the swindlers who would make them their dupes. For the above reasons The Spectator fails to see where a newly launched periodical called *The Scenario Magazine* comes in. It advocates the "protection" idea and assumes that there is a breach between two factions, the writers and the manufacturers, which it hopes to "span." It also indorses an organization of writers for the same purpose. All this is pure bosh. There is no breach any more than there is a breach between short-story writers and magazine publishers. The breach in both cases is one that can always be spanned by submitting good manuscripts, and in no other way.

William Lord Wright, of the *News*, and "The Philosopher," of the *Motion Picture Story Magazine*, have joined those who have adopted the word photoplay as a substitute for "scenario," although Mr. Wright reserves the privilege of using other terms if he sees fit. The Spectator has been credited with having pledged himself to taboo "scenario," which is somewhat misleading. He believes that "scenario" is incorrect when applied to a practically worked out photoplay, but there are still many so-called photoplays which are nothing more than scenarios of photoplays, and in such cases why not continue to call them by that name, or, if they are mere suggestions, why not continue the good old word of the past? The Spectator pledges himself to nothing. He subscribes to no hard and fast rule. He will continue to use whatever term comes in most appropriately for each occasion. If photoplay and photo-playwright become established and accepted terms, it should be by general usage and not by forcing. Nevertheless, photoplay in its proper place, for want of a better word, has the best wishes of this writer. And now that it has been so generally adopted and may be said to be out of the discussion, what do our good friends think of that monstrosity, "movies"? No paper treating the motion picture with due seriousness has used the word, so far as this writer's attention has gone, but daily papers, even in their editorials, are using it. While it is good natured slang, it is none the less irritating to the nerves of yours truly.

THE SPECTATOR.

#### AL WOODS IN PICTURES?

Al Woods, the theatrical manager, announces that he has secured the American rights for the motion picture reproduction of Max Reinhardt's spectacle of *The Miracle*.

#### MAKING DIRTY MONEY.

The versatile Herbert Corey writes from New York to the Cincinnati *Times-Star* as follows regarding a picture show manager of New York who made "dirty money" out of the *Titanic* disaster:

He is the proprietor of a moving picture house on Thirty-fourth Street. The day that the *Corpus* reached port he put up this sign:

#### FIRST PICTURES OF THE TITANIC

sunk in

#### OCEAN DISASTER.

The three lines capitalized were in immense letters. The two words, "sunk in," were in the smallest and least conspicuous type. The pictures themselves were the most uninteresting views of the *Titanic's* launching. About one man in three who had been stung



EVEBELLE PROUT

Of the Exchange Eastern Stock Company.

demanding his money back. Each would be assured that if he stepped outside the gentlemanly attendant would hand it to him. Outside each was given the raucous hoot. That was not the way to make money, said the proprietor. "And there's nothing untruthful in that sign, either," said he. "I bet I worked three hours trying to get that to suit me. It isn't my fault if these boobies don't read it all."

The first night, and each succeeding night thereafter, the proprietor was knocked down and otherwise manhandled by the indignant patrons of his deadfall. Until the other day he devised a new sign. It read as follows:

#### ENTIRE RECEIPTS

from 9 a.m. to 12

#### GIVEN TO TITANIC SUFFERERS.

All seats ten cents.

The first and third lines were in very large type. The second was in very small type. The fourth was in middle-sized type. The show never opens before noon, so that the promise of the bill may be carried out without costing the proprietor—he is an imported article, by the way—a penny in the money he worships. Those who buy seats and proffer more than the exact change therefor are charged twenty-five to fifty cents. The proprietor points out that all seats are ten cents from 9 a.m. to 12 noon only. His face has suffered considerably during his administration of this swindle. Both eyes are blacked and several teeth have been lost, and a blue-black bruise has run badly in the wash, and now covers almost the entire southern aspect of his face. "But I'm getting the money," he whistles cheerfully through the gaps in his ivory. "Even after I pay

the doctor and the dentist I'll clear five hundred dollars. And there isn't an untruthful word in those advertisements. There ain't nobody can say that I ain't a gent."

#### TRILBY BARRED IN AMERICA.

William A. Brady elsewhere issues a warning to picture houses against showing the film of Trilby announced for release by the Standard Theatre Film Company, of London. Mr. Brady owns the stage rights to Trilby and is protected by copyright in America. The work is not copyrighted in England, but Mr. Brady declares he will vigorously prosecute any infringements in this country if they should be undertaken. He has notified the sentinels of the American Producing Managers' Association to keep watch for the film and prepare evidence wherever it may be exhibited. No announcements have yet appeared in this country regarding any proposed exploiting of a Trilby film. In England two productions of the subject are in circulation—the second one being by the "Newbie Exclusives" Company.

#### INVESTIGATING ALLEGED TRUST.

A Washington dispatch states: "Attorney-General Wickersham, who is investigating whether there is a 'motion picture trust,' to-day heard representatives of the Motion Picture Patents Company and the General Film Company, who presented their views as to the relations of the firms to the Sherman law. Equipped with a moving picture machine, the conference explained its patent features and the operations of the companies to Mr. Wickersham, to J. A. Fowler, assistant to the Attorney-General, and E. P. Grosvenor, special assistant to the Attorney-General."

"The motion picture business has been under investigation several months. The patent statutes figure very largely in the matter."

#### LETTERS AND QUESTIONS

Answered by "The Spectator"

"A. D. B." of Bellingham, Wash., who wrote to The Spectator some months ago and was gently chided for asking so many questions all in one batch, apparently took the reply quite seriously. She now asks timidly if she may make a few more inquiries, as she has been so long silent. Indeed she may, and welcome. (1) Mary Pickford and Owen Moore have not been with the Majestic Company for several months. (2) Lottie Pickford is now with the Kalem Company. "A. D. B." thinks Earle Williams, Leo Delaney, and James Cruss "are undoubtedly the most convincing and the handsomest men in the business. Billy Quirk and John Bunny are THE male funmakers, with Grace Lewis and Kate Price holding the honors in the other sex."

Charles E. Krutch, of Knoxville, Tenn., wrote a few days ago to make a suggestion, as follows:

The extreme fairness and merit of THE MIRROR criticisms has long been appreciated by exhibitors and motion picture enthusiasts, and the reviews of films constitutes a large section of the interesting reading in each week's issue. In the majority of cities the reviews are read before the film appears at the local theatre and one's anticipation of a good production is based largely on these opinions. The fact that these reviews are written by a number of spectators, which is very evident, causes one to look for the personal equation. Tastes differ. What one reviewer praises might impress another differently. Hence, to form a correct estimate of a picture's worth, the reader should be familiar with the general trend of the critic's views concerning productions of various character. If each review was



MR. LUBIN AND THE PLAYERS AND EMPLOYEES OF THE LUBIN COMPANY, TAKEN ON MR. LUBIN'S BIRTHDAY, AT THE GREAT LUBIN STUDIOS AND LABORATORIES IN PHILADELPHIA



FROM "CUPID'S VICTORY"

Donald McDonald and Vivian Rich in a Coming Nester Release, May 18.

marked by some name or initial one could more accurately suit his own personal taste by comparison with the author's previous reviews.

Suggestions and advice are always welcome. Readers may observe how well this one is thought of from the fact that it was promptly adopted.

THE MIRROR reader who wrote some weeks ago from Washington, D. C., urging that the Letters and Questions of the motion picture department be dropped, on the alleged ground that players used it to write letters and inquiries about themselves, continues to receive attention from indignant readers who disagree with him. The following is the latest reply:

I have just read Mr. Woods's letter from Washington to THE MIRROR and I think if Mr. Woods knew how little the picture people bother their heads about questions that the public ask about them he would not have taken the time or gone to the trouble to write to THE SPECTATOR about it. I doubt very much if they even take the time to read them, as I have a brother, an aunt, and two cousins, as well as many friends, some of them on the stage and some in the picture world, and therefore I think I know what I am talking about. I wonder if Mr. Woods thinks such people as Crane Wilbur, Warren Kerrigan, King Baggot, Sidney Ayers, James Cruze, Francis Bushman, Harry Pollard, John Halliday, Florence Lawrence, Mary Fuller, Mable Trunnelle, Florence Turner, Margarita Fischer, the little blonde leading lady of the Biograph, and dozens of others I could mention if space permitted need cheap or any other kind of advertising? I hardly think they do. The best and only advertising they need is to be seen on the curtain. I think if Mr. Woods would take the time to look them up he would find out that, with a few exceptions, the picture people are all from the stage, and the stage lost some of their best actors, because picture people have to be good stage actors, as well as good pantomime actors, with good facial expression. If the question column is such unpleasant reading to Mr. Woods why does he read it, when there is so much other good reading in THE MIRROR that he would never miss that one page if he shipped over it? The picture people do not get the credit that they should get for their work. Few people realize the time and hard work it takes to make a good picture, and many times the actors run the risk of getting hurt and may be killed to make a realistic picture. But nature's scenery in the silent drama is very interesting and much more beautiful than any stage setting.

The SPECTATOR doesn't agree altogether with this defense of the picture players. He is rather inclined to think that the players named read this page about as closely as any in THE MIRROR, but he doesn't believe one of them would stoop to writing fake letters about himself. They don't have to.

May Talschner, of New York, wants to know why THE MIRROR doesn't print "some pictures" of Florence Lawrence. THE MIRROR has printed several portraits of this charming actress, and, now that she has joined the Powers Company, expects to be called upon to print many more—but they must be new poses. Question: Matrimonial information is not given in THE MIRROR, but it will be no infringement of the rule to state that Miss Lawrence is NOT married to Arthur Johnson.

Mrs. A. L., Syracuse, N. Y.: Paul Panzer can be addressed care of the Pathe Freres Studio, Jersey City Height, N. J. THE MIRROR does not furnish private addresses unless expressly authorized to do so.

"E. K. T." Allentown, Pa.: The actress who played Janie in Sons of the North Woods (Selig) was Kathryn Williams.

Mrs. A. Schwartz: Florence Lawrence has no sister in the profession, so far as THE MIRROR knows. You mustn't believe all the gentlemanly usher tells you about matters of this kind. They are great romancers.

Alice Stanford, New York: Arthur Johnson is still with Lubin, and appeared recently in the following pictures: College Girl, released March 21; In After Years, April 15; Leap Year Lottery Prize, April 29; Shall Never Hunger, April 4, and Violin's Message.

T. A. Mackey, Clarksville, Mo.: Why don't you subscribe for THE MIRROR and get it direct by mail instead of getting it from Chicago? Questions: The "pretty girl with the dimples" in Lead Kindly Light (Edison) was Bessie Larn. Her portrait was printed in THE MIRROR March 8, 1912. Perhaps the Edison studio, Bedford Park, New York, will sell you a photo of her if you write there for it. Other pictures in which she has appeared recently are: The Funeral That Flashed in the Pan, Charlie's Reform, Mine on the Yukon, and Every Rose Has Its Stem.

Lillian, San Francisco: The late Mace Greenleaf had appeared in but one Lubin picture at the time of his death. The title was The Reformation of Kid Hogan.

J. Francis, Chicago: The leading man in For Home and Honor (Champion) was Irving Cummings. He is under contract with that company. We have no record of his ever playing in Lillian Russell's company. He is a young player, having graduated from a dramatic school in 1909.

Jane Miller, Newark, N. J.: The owner of the ranch in The Widow of Rickie O'Neal (Selig) was Myrtle Stedman.

F. D. Hendricks, San Francisco: Crane Wilbur's portrait will appear in THE MIRROR next week probably. Before Mr. Wilbur went into motion pictures he was in melodrama, having played the lead in Jack Sheppard in 1908, followed by other engagements. He is the author of the romantic Irish playlet, Captain Barry, played by Fiske O'Hara and company in 1909.

"D. W. H.," of Burlington, Vt., finds fault with the Selig picture Bessie's Dream. "In one scene," says "D. W. H.," "we see Bessie struggling in the water, her hair down and soaking wet. Then she reaches a cannibal island and walks ashore, her hair dry and done up in a neat braid, hanging down her back. Her clothes are also dry. If we are to believe this picture she must have dried her hair and done it up while in the water, and also secured a fresh hair ribbon, possibly from a mermaid." And yet it was not so inconsistent as "D.



A THANHOUSER GROUP

Taken in New Jersey After Producing the Burned House Scene for "Toss."

W. H." appears to think. Being only a dream, Bessie might be permitted to do any number of odd things that she could not do if representing real life.

Miss M. Quinn, of Chicago, writes to complain of a bullfight picture which was denounced in a church paper, a clipping of which Miss Quinn incloses. The SPECTATOR saw two such pictures three or four years ago and denounced them vigorously. No reputable companies now issue pictures of this kind in America, and have not for years. If any films of the character described are now in circulation they must be exceedingly old or must have been sent out by some obscure and irresponsible concern not known to the trade. The clipping also tells of a rat-killing picture and another of a man being hanged. THE MIRROR staff of reviewers, who see from 3,000 to 4,000 pictures per year, practically the entire production, can recall neither of the two last mentioned films. The SPECTATOR would hate to question the veracity of a writer in a religious publication, but—well, you never can tell. Regarding the hunting pictures described by Miss Quinn, they appear differently to different people. THE MIRROR has always opposed their exhibition where they show killing in a conspicuous way.

In replying to an inquiry last week, the name of Morgie Lytton was incorrectly given as Violetta Lytton, appearing in The Banker's Daughter (Kalem). The error was originally the Kalem's, the name having been taken by THE MIRROR from a Kalem bulletin.

Marian Brooks: Yes, Harry Eying is still with the Edison company.

#### "LADY AUDLEY'S SECRET" BY IMP.

In Lady Audley's Secret, to be released May 18, in two reels, by the Imp Films Company, King Baggot plays the role of the discarded husband, George Talboys, and Jane Fearnley is Lady Audley. William E. Shay plays the part of Robert Audley and Thomas Welsh is Sir Michael. W. R. Daly is the villager, Luke Mark, and other parts are taken by the members of the Imp Stock company.

#### CHANGE BY THANHOUSER.

The Thanhouser Company has changed its production of Jess from two to three reels. The first reel will be issued May 21, being a complete story in itself, and the two following reels will be released as heretofore announced on May 28.



SCENES FROM ESSANAY'S FEATURE WESTERN DRAMA, "THE SHERIFF AND HIS MAN"

Presenting G. M. Anderson in the role of the Arizona Kid.



## REVIEWS OF SPECIAL FEATURE SUBJECTS

**The Coming of Columbus** (Selig May 8). In presenting this historical subject in three reels the Selig Company has again demonstrated its ability to handle a large production, built on broad and spectacular lines, in a wonderfully impressive and altogether careful manner. The most noteworthy features in the production are the three caravels originally given to this country by Spain, in full sail; the scenes on shipboard, Columbus quelling the mutiny, the finding of the floating tree, the sight of land, the actual landing, with the three ships at anchor in the background, and the knighting of the Admiral on his return to Spain. The studio scenes representative of interiors are sometimes apt to be disappointing. C. E. Nixon is the author of the production and has succeeded in giving more a historical series in pictures than a vivid, clear account of the discovery of America, with the surrounding mores and incidents. Columbus' actual intentions and ideas are only hinted at long after the voyage is under way, and the entire exposition contained in the first reel is apt to be a succession of events, seemingly irrelevant, because their true bearing upon the whole is not made clear. It is, however, a most striking representation of an epoch-making event of history, requiring a wonderful amount of display.

**The Raven** (Relax, American, May 7). While this film hardly coincides with Poe's version of the writing of "The Raven," it is an excellent illustration of how the poem might have been written, deriving as it apparently does its ideas from the poem itself. It is a fitting memorial to the great poet and writer, and Guy Oliver, who assumes the character of the poet, bears a very close resemblance to the portraits handed down from the poet's generation. One is made to feel that his portrait is both sincere and true. Some of the scenes have been taken around Poe's old home at Fordham, N. Y., and the film opens with his grave and statue at Baltimore. The first reel is occupied with illustrating some of his famous short stories and other works. "The Gold Bug," "The Murders of the Rue Morgue," "The Pit and the Pendulum," "Buried Alive," and "The Descent into the Macabre." Poe is seen in his home trying to receive inspiration for some literary work which may support his sick wife. He falls asleep and the vision of these works comes before him. At the end he awakens and condemns himself for having done no work. The second and last reel is occupied with his composition of "The Raven" and as he writes the lines they appear before the spectator—a unique effect because of the closeness and clarity with which the writing is demonstrated. The scene changes, some reason, and a dark wind storm is evidently raging without. A raven taps at the window and later lights upon the bust in the study. He questions the raven, who ever answers. "Never more." When the poem is completed he presents it to his publisher who pays him ten dollars with which he buys flowers for Lenore, his wife in the film. The name of his wife in actual life was Virginia.

Dudley Hall for Robert Mantell several years ago, will be the first of the series. Ethel Elder will play the opposite lead.

**Edith Robson.**

The Relax releases for the last half of the month will be as follows: Tuesday, May 14, Saved from the Titanic, featuring Dorothy Gibson, a survivor of this disaster; Sunday, May 19, Her Folly, from the Paris studio, telling the story of a woman's weakness in yielding to the demands of a false friend, who had played upon her sympathy; Tuesday, May 21, Chamber of Forgetfulness, a comedy by Etienne Arnaud, telling of a wife's innocent mistakes and its bitter punishment, the bitterness of a misguided husband, and the ultimate righting of a wrong to the son.

## EVER HEARD OF THIS FILM?

E. Mandelbaum, of the Feature and Educational Film Company, has sought through the U. S. courts at Cleveland, O., to restrain Max Lewis, of Chicago, from exhibiting a film called The Aviator and the Journalist's Wife, which he claims is a three-part feature.

## ALLEGED INFRINGEMENT CASE

U. S. Marshal Henkel has seized a copy of Purgatory and Paradise from the Savoy Exchange, New York, at the instance of Messrs. Rosenberg and Drapkin, of the Superior Feature Film Company, which claims all American rights for this film.

## A MUCH WANTED MAN.



Gay Kruger is no longer at Gaiety's Manhattan Theatre. Thirty - four Street and Broadway, New York, where he had been employed. He is charged with having taken \$340 in cash belonging to his employer, and an indictment has been found against him. From various letters received it is believed that his destination was Butte, Montana. Before occupying this position he was employed at the Cambridge Theatre, Cambridge, Mass.; the New Meyer Theatre, Easton, Pa., and the Circle Theatre, New York. He is twenty-two years of age.

## FLORENCE TURNER BACK AT WORK.

Florence Turner, who for some months has been appearing only occasionally in Vitaphone pictures, owing to the uncertain state of her health, has so far recovered that she has now taken up her regular work at the Vitaphone studio in Manhattan. Her friends throughout the picture world will be delighted with the prospect of again seeing her pleasing countenance on the screen.

## A DENIAL BY MISS LAWRENCE.

The Mirror is authorized to deny the published report that Miss Lawrence has joined the Powers' company stock as leading lady, nor has she any intention of doing so. Her plans for the future are not yet ready for announcement.

## KINEMACOLOR DRAMATIC FILMS.

Tom Cochrane Has Joined Kinemacolor and Will Superintend Dramatic Production.

The Kinemacolor Company is about to enter the dramatic production field on a large scale and has placed Tom Cochrane in charge of that branch of the business. With the making of dramatic and comedy pictures will come a complete service system for supplying regular releases, with exclusive territorial rights, to chains of theatres in all parts of the country. The Kinemacolor Company is already serving numerous theatres with its colored pictures of prominent events, aggregating six reels per week. With the addition of dramatic subjects in considerable quantity it is intended that the output shall be sufficient to make up complete programmes and a regular service. This service will be independent of all other distributing and producing interests. Branches for serving theatres in all sections of this country and Canada will be established.

Tom Cochrane, who takes charge of the dramatic production department, has had long and valuable experience in the development of motion picture enterprises. He was prominent in the Imp Company at its inception, was largely instrumental in organizing the Sales Company, had much to do with the upbuilding of the Lubin business, and was chiefly responsible for the pronounced success of the Majestic Company, whose dramatic and comedy subjects so promptly won a high place in motion picture production.

## NAT GOODWIN IN PICTURES.

H. A. Spanuth and Joseph Strouse, organizers of the General Film Publicity and Sales Company, have proven their enterprise in procuring a contract with Nat C. Goodwin, whose recent stage appearance as Fagin in the revival of Oliver Twist has attracted so much comment this season. Negotiations were under way all Winter before closing the contract. For the last few weeks Mr. Goodwin has been actively engaged at the Crystal studio in putting the production, in which he will be featured, into picture form. It will appear as a three-reel subject, to be sold on state rights. Mr. Goodwin has declared himself a firm believer in the future of the picture, and he feels himself justified in following Sarah Bernhardt and Meljane. In selecting the character of Fagin as his first effort in pictures, he believes that he will have the opportunity of expressing a character especially adapted for picture action in portraying the subtle workings of the human mind. In attempting this forthcoming production, it is hoped to introduce several new features in stage craft and motion picture technique.

## ANOTHER TALKING PICTURE DEVICE.

William Stirling in London has given an exhibition of a synchronizing device for motion pictures and the phonograph, said to have been perfected by Leon Gaumont. The news appeared to be of so much importance to the New York Times that it published a half-column cablegram about it. Similar devices have been exploited so often and have so invariably proven impracticable that experienced picture people will want to be thoroughly convinced before they grow enthusiastic over this announcement.



Wallinger, Chicago.

## MABEL TRUNNELLE

The Dutiful Leading Lady of the Majestic.

## NEWS FROM THE PRODUCERS.

Thanhouser Thrills.

Two thrills in one week are announced for next week's Thanhouser programme. The thrill in the Tuesday release, May 21, On the Stroke of Five, is supplied by a dynamite, who attempts to blow up a family and succeeds in demolishing himself. The story is a modern one, with Mignon Anderson, the Thanhouser Kid, Mikail Mitsurata, and David H. Thompson in the leading roles. The excitement in the release of Friday, May 24, The King of a Spanish Grandee, is derived from the escape of a vegetable wagon through guarded city gates. This film features a dream, which takes the spectator back to the Middle Ages, and the leading characters are played by Marguerite Snow, Flo La Badie, James Cruise, Joseph Graybill, and William Russell.

Albert McGovern to Play.

The Powers Motion Picture Company is to have Albert McGovern appear in several feature pictures in the near future. The Gentleman from Gascony, written by Arthur

## A VOTES-FOR-WOMEN FILM.

Prominent Suffragists Join with the Reliance Company in Producing it.

Under the direction and with the co-operation of the National Women's Suffrage Association the Reliance Motion Picture Company has just completed a two-reel subject exploiting the suffragette cause. The picture is entitled Votes for Women, the scenario of which was written by Mrs. Mary Ware Bennett, Mrs. James Lee Laidlaw, and Mrs. Frances Maule Bjorkman. It is the intention of this film to present the favorite theories of this movement, their reasons for demanding the ballot, and other purposes connected with the cause. Dr. Anna Howard Shaw, national president, and about twenty other prominent suffragists have personally worked in a great many of the scenes along with the regular members of the stock company. The film, which will be released June 26, will be put out as a regular release, and will be exhibited before various leagues, who will use it to promote their campaign. Views of the recent parade in New York will also appear.

## CLUNE THEATRES INCORPORATED.

W. H. Clune and his associates have organized the Clune Theatres Company, with a capital of \$2,500,000, to take over and enlarge the Clune circuit of theatres in Los Angeles and Southern California. The Clune houses have long been recognized as of the highest type of motion picture theatres.

## The Review Contest

FOUR PRIZES, First \$5, Second \$3, Third \$2, and Fourth a Six Months' Subscription to The Mirror

are awarded monthly, ending on the last day of the month for the best critical reviews of motion picture plays, not exceeding 250 words for each review. The next twenty best are given honorable mention. Address REVIEW CONTEST, DRAMATIC MIRROR, 145 W. 45th St., New York City.

## CLASSIFIED M. P. ADS.

BATHS, CASH WITH ORDER:

On words, smallest ad. taken, costing less. Additional words, 10. each. Four-day orders will include a fifth insertion, free of charge, on request.

**AUTHENTIC** original "Titanic" Disaster and Sinking. First film ever made of the Sinking of the Titanic, 2nd reel, 1st. New York, N. Y.

**FOR SALE**—Motion picture pictures, complete, the condition, price right. Ask and receive. Waller, N. Y.

**FOR SALE**—The original of the Titanic pictures on the Columbia, about four hundred feet, at eight cents a foot, with pictures, the film of the Titanic, 2nd reel, 1st, of a ship, with pictures. Special Street Film Co., 345 West 45th St., N. Y. C.

**MAKE YOUR OWN FILM!** Ask for book on making motion pictures, complete, with all the latest and best motion picture equipment. Write: Richard Schneider, 315 Second Avenue, N. Y.

**NOTION PICTURES** taken in color. Five Titles Made. Let us do your printing and developing. Motion picture pictures, complete, with all the latest and best motion picture equipment. Write: Richard Schneider, 315 Second Avenue, N. Y.

**THEATRE FOR SALE**—In city of N. Y. one in central New York a beautiful, large and modern theatre (theatre, eleven hundred seats) and room for three hundred more, all on ground floor, theatre just completed and complete outfit, location perfect. Price complete for the right man. Address: Richard Schneider, 315 Second Avenue, N. Y.

**WE TAKE** moving pictures of wedding, birthday parties, receptions of day, week, and month. Let us do your printing and developing. Motion picture pictures, complete, with all the latest and best motion picture equipment. Write: Richard Schneider, 315 Second Avenue, N. Y.

**WANTED PARTNER** or Partners to carry on manufacturing motion pictures. Price and profit made. R. H. Drucker, 345 West 45th St., N. Y. C.

**WANTED TO Buy** Sell or Exchange Motion Picture Cameras, Projectors and Accessories. Special Street Film Co., 345 West 45th St., N. Y. C.

**5000** roll tickets, \$1.50; 500 roll tickets, \$1.10; 1000 roll tickets, \$1.00; 2000 roll tickets, \$0.75; 3000 roll tickets, \$0.60; 4000 roll tickets, \$0.50; 5000 roll tickets, \$0.40; 6000 roll tickets, \$0.30; 7000 roll tickets, \$0.25; 8000 roll tickets, \$0.20; 9000 roll tickets, \$0.15; 10000 roll tickets, \$0.10; 11000 roll tickets, \$0.08; 12000 roll tickets, \$0.06; 13000 roll tickets, \$0.05; 14000 roll tickets, \$0.04; 15000 roll tickets, \$0.03; 16000 roll tickets, \$0.02; 17000 roll tickets, \$0.01; 18000 roll tickets, \$0.01; 19000 roll tickets, \$0.01; 20000 roll tickets, \$0.01; 21000 roll tickets, \$0.01; 22000 roll tickets, \$0.01; 23000 roll tickets, \$0.01; 24000 roll tickets, \$0.01; 25000 roll tickets, \$0.01; 26000 roll tickets, \$0.01; 27000 roll tickets, \$0.01; 28000 roll tickets, \$0.01; 29000 roll tickets, \$0.01; 30000 roll tickets, \$0.01; 31000 roll tickets, \$0.01; 32000 roll tickets, \$0.01; 33000 roll tickets, \$0.01; 34000 roll tickets, \$0.01; 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## Reviews of Licensed Films

**The Guilty Party** (Edison, May 4).—While the dignity and impressiveness of this drama are seriously discounted by the introduction of an animal agency into the plot, the story develops with such naturalness and plausibility that it proves a most entertaining picture. The scenic beauty of this photoplay is probably superior to that of any of the previous Edison subjects produced in the big timber country. The story is replete with the ruggedness of the lumber camp and the rugged manhood of this region, affording a pleasing variation from the anemic society play. Two minor flaws rather detract from the forcefulness of the drama, the first being the incident of the confession on Ed's part of having committed the theft. His excited consultation with Bill and the fact that Bill desired to hurry to the rescue of Nettie, would have made it obvious to the sheriff that the abrupt confession was a ruse. The other is the strained fashion in which the rescuers endeavor to impress upon the spectators the fact that the snow is tremendously deep. George Leach and M. Shaw both give vigorous appearing lumbermen. Miriam Nesbitt in the role of Nettie declines to sacrifice her white fillet to preserve the congruity of the picture. Otherwise her portrayal is excellent. Bill, a lumberman, in a fit of temper knocks down the foreman of the camp. The latter's wallet escapes from his pocket when he falls, and "Rowdy," Nettie's dog, seizes it and hides it dog-fashion under a pile of logs. Bill, however, is accused of stealing the money, and is arrested by the sheriff. Nettie notices him that she will meet him at their accustomed trysting place at a certain hour, and then hastens to town to draw her savings from the bank. A blizzard overtakes her while returning to the camp, and compels her to seek refuge beneath some logs. She sends "Rowdy" to Bill with a note, asking for help in her distress. The note falls into the hands of Ed, a friend of Bill's, who in order to allow Bill to go to the rescue of his sweetheart, falsely admits having committed the theft. The sheriff is glibly, and Bill hastens to the rescue. Later "Rowdy" drags forth the wallet, and the mystery is sensationally ended. The film was produced under the direction of Oscar C. Apfel.

**Flume, Hungary** (Cines, May 7).—One would like to have seen more of this delightful city, the beauties of which can hardly be conveyed by a few views. The latter include St. John's Church, the city markets, streets and avenues, mossy canals, harbors and bays which indent the shore line, and waterfronts overlooking the sparkling water. They have been selected with an eye to picturesqueness and beauty.

**A Contest and No Prize** (Cines, May 7).—To the charming personality of this company's leading woman must be ascribed the lion's share of the credit for the success of this sprightly little farce. The plot, although clever, is a trifle shopworn, and would probably prove tedious, if it were not for the color and the piquancy which this actress imparts to it. Some of the scenes are exquisitely dainty and pretty, especially the one on the balcony, where Nellie leans on the railing, suffused in the streaming morning light. Nellie, a woman of unusual attractiveness, is harassed by two rival suitors. She accepts their tributes to her charms, but declines to favor either. Contrary, she merely amuses herself with them, concealing all manner of feints for them to perform and diverting herself with their antics. Her real sweetheart, an officer in the army, visits her on a furlough, arriving just at moment when the rival suitors are engaged in a furious battle combat. The officer interposes, and Nellie informs them that their efforts have been in vain, for her heart has long been another's. Awakening to a mutual realization that they have been contending for something which did not exist, the rivals extend ludicrous consolation to each other.

**Little Boy Blue** (Lubin, May 6).—Life and nature are very much apparent in this delightful little tale, and one is allowed to follow as one might such an occurrence. The picture had been particularly well put on, and the scene at the church fair, where Mother Goose cavorts, and Little Boy Blue holds forth with haystack and sheep is remarkably suggestive of such an occasion. The production, too, is played with much sympathy and character with the pleasing little personality of Raymond Hackett as Little Boy Blue. Mrs. George Walters is the old lady, whom he befriends, and her husband is Jack Humphreys. Marie Weisman is his sister, whose sweetheart is capably played by Richard Morris. While at a game of ball Little Boy Blue sends the ball through the window of a destitute old couple, and when he goes in to get it, the landlord, likewise, enters and threatens to put them out if their back rent is not forthcoming. Little Boy Blue at once informs the Ladies Aid Society, which was meeting at his house, and a Mother Goose Fair is arranged for, the proceeds of which are to go to the old couple. At the close of the fair Little Boy Blue becomes sleepy and creeps into his stack of haystack, and himself up and goes to sleep. When the fair is over, the question arises, Where is the Little Boy Blue? He is not found at home, or with the old couple, but they go with his sister and her sweetheart back to the hall, and there the old lady finds him. Just where the nursery rhyme has been telling people for many years he is, asleep in the hay. There is a delicate sense of humor and nature exhibited throughout to be seen not only in the acting and general treatment, but in the minor details.

**Dr. LaFleur's Theory** (Vitaphone, May 6).—The Vitaphone Company has again presented an interesting sociological problem as the theme of a drama, and it proves a most entertaining subject as well as a dramatic, excellent logic, and one that has been acted and treated with much conviction and character. It suggests as the remedy of crime, the starting of life anew under other conditions. The drama would have been further interesting had it carried its problem to completion, and shown the actual result of the theory. The characters portrayed and their life is thoughtfully and vividly represented with all the needful accessories to be found in truthful settings and development of incident. Maurice Costello is the doctor. Van Dyke Brooke paints a convincing picture of the hardened criminal, who had tutored a young man and woman in the art of thieving, enacted respectively by James Morrison and Clara Young. Disguised as a Salvation Army girl, she was in the habit of robbing the unscrupulous. On one of these occasions she was seen by Dr. LaFleur, who believed that crime was only a disease and should be treated as such. He aided her, when

she was about to be exposed, by declaring that he had found the property lost, exacting a promise in return that she should never steal again. Back in her old quarters, she was ordered to go as maid to the physician, who had befriended her, and act as accomplice to a robbery on the doctor. She went, influenced against her will. As she waited in the guise of maid in the library at midnight, Dr. LaFleur entered. He evoked her silence, and on the entry of her accomplices, caused the man who had bound them in crime to sign a paper exonerating them completely. He then set them on board a steamer bound for a foreign land.

**Pathe's Weekly, No. 10** (Pathe, May 6).—There are a number of interesting views of the "Titanic" in this film, including the vessel's start from Southampton, England, views of Captain Smith, and the entrance of the "Carpathia" into New York harbor; also views around the White Star Line Steamship Company's office at Bowling Green, New York. Other views are scenes at Hankow, China, of the revolutionists in their march onto the capital and the reducing of this city to ashes; the tea and fifteen mile auto races at Birmingham, Ala., where both races are won by C. O. Norman; an aviation meet held at the same time; at the waterfront of Brooklyn, N. Y., the fire boats, "Stephen Miller," "Beth Low," and "David A. Hood," coming to the rescue of a fire in a grain elevator, resulting in much destruction and loss; at Moscow, Russia, the American horse, "General Elch," winning from the Russian, "Kremlitch," and the purse of \$12,500; Secretary of State Knox visiting the capital of the Star of the Antilles; at Annapolis, Md., the unveiling of the statue erected to the memory of Admiral John Paul Jones, U. S. N.; the Italian dirigibles at Tripoli on scout duty; and the advanced styles in head dress and hats in Paris.

**The Old Actor** (Biograph, May 6).—The unusual is present in this rather original conception, in which the old actor, failing to win the approval of the leading lady of the company, for which he had been engaged, on the ground that he was too old, used the art of a lifetime to act the role of beggar on the street. The evolutions come very naturally and humanly, though in spite of the fact that it is an excellent description in detail of treatment and acting, one has a feeling that the sequence of scenes might have been arranged for greater dramatic stress and unity, and a certain spon-

taneity which one is accustomed to see in Biograph films is somewhat lacking. After leaving the theatre from which the prejudiced opinion of the leading lady had sent him, he meets on the street a beggar, whom he had befriended before, and when the beggar is seized with a fainting spell, he takes him to his home. In returning for his make-up box later, he sees the large amount of money found upon the dead beggar's body. His pride and fear retelling against telling his wife and daughter, who would rather seem to be his granddaughter, he conceives the idea of turning beggar to support them, and, going to the beggar's former home, he makes up in his likeness and takes his post on the street. Here his own daughter with her sweetheart passes, and the young man gives him a \$5 gold piece by mistake. When they return with an officer to get it, he naturally retreats in fear of exposure. He is traced, however, to the beggar quarters, where in a well-acted scene, discovery comes with forgiving sympathy. Meanwhile the leading lady has found the old man's substitute in the part a most insipid and ineane actor, and the picture ends with the old actor in the height of his story rehearsing the part. The picture draws a true outline of a certain phase of life, and drives home its moral that age and experience cannot always be replaced by shallowness and youth.

**The Outlaw** (Kalem, May 6).—The evolutions of this story are hardly natural enough to arouse much enthusiastic interest in the minds of the average spectator, and the acting is likewise rather indifferent, though the leading man is possessed of much intelligence, and may be excused on the ground of what he is made to do. Jim discovers gold in a certain spot in the creek, and informs his sweetheart of the news. A stranger then appears, and Jim offers to take him as a partner, if he will play square. Jim is evidently a rather guileless youth, for in spite of the fact that the man instantly asks for a razor to shave off his beard, he in nowise alters his intention to accept him as a partner, and later he shows a bad characteristic in protecting him from the sheriff. After this it is indicated by titles that the fellow steals both his gold and his girl. The action is suggested by two blunt scenes, up to which there had been no dramatic approach. Jim then rushes back to the cabin, bent on killing the man, though it would seem that any healthy, normal-minded youth would have sought the revenge, if revenge it be going direct to the sheriff and having the man arrested. But Jim raises the dagger aloft, sees the picture of his mother evidently and fails to stab, nor does he even show to the other man the next day that he knows he is an outlaw. At this point the situation occurs for which the picture was presumably made to fit. While the outlaw was at work below on an embankment,

the sheriff passed by above and caused a landslide, which buried the outlaw alive. He died soon after his exhumation.

**The Empty Grave** (Pathe, May 6; Herald Square).—There is an absent link in the story which the imagination cannot bridge over. One would naturally suppose that the recovery of the wife's body, or at least the recovery of some one's body, would stand as an integral incident in the play between the news of his wife's death and the erection of a gravestone to her memory. The grave could hardly have been an empty one, unless some boat were intercepted upon the husband and the grave diggers, which apparently was not the case. Joseph De Grasse in the role of the wronged husband is strong and earnest. Octavia Handworth's portrayal of the sinful wife is very affecting in some scenes and very shallow in others. The husband discovers that his wife has a paramour in the person of one, Henry Whitney. With rare magnanimity, he yields his wife to the man whom she loves, and bids them leave him and be happy. A train wreck snuffs out Whitney's life, and very seriously injures the unfaithful wife and mother. The clipping, however, which the husband receives lists her among the dead. Grief-stricken, he erects a headstone to her memory over a fresh grave, presumably that of her body obtained from the coroner or the morgue. Later, the wife is discharged from the hospital, and consumed with a desire to again embrace her little daughter, she sets out for her old home. She encounters her child, who in her trustful but effective manner brings about a reconciliation between mother and father. The theme is a strong one, but it suffers a great loss of impressiveness as a result of the unconvincing grave episode.

**American Tourists Abroad** (Kalem, May 8).—Home, a city rich in historical interest, is the subject of a series of excellent views in this picture. Among the latter are the bronze doors of the Vatican, showing the Swiss guards; a panoramic view of the Bridge of St. Angelo and the River Tiber; the Monks of Capuchian Monastery; the Bruno Market; the Forum; the interior of the Colosseum. Several pretty views from Pompeii, that famous suburb of old Naples, are included among them: The Street of Fortune; the Civil Forum; the Temple of Jove; the Arch of Caligula; the House of the Vetti, and some hour mills.

**Hypnotic Nellie** (Kalem, May 8).—On the whole, this is rather a tedious effort at farce, and one in which Ruth Roland is afforded comparatively little opportunity to exercise captivating arts. Nell reads in a farm journal of a book, which will teach one how to become a successful hypnotist. She is particularly interested, for she is the possessor of a husband, although devoted, lover. Nell obtains the vol-



# BIOGRAPH FILMS



RELEASED MAY 13, 1912

## WHEN THE FIRE-BELLS RANG

(Farce Comedy)

They are brothers—one is a member of the village fire department, the other the property-man at the "Opdy House." A traveling dramatic company arrives, and, in putting on a Roman tragedy, needs twenty "supers" to play "Roman soldiers." "Props" engages the members of the fire company, who are rehearsed and dressed in Roman costumes. Everything goes fine until the fire bells ring out an alarm, then—well—

Approximate Length 553 feet.

## THE FURS

(Farce Comedy)

Her mother-in-law strenuously objects to her extravagance, and so wife has to resort to subtle means to get a set of furs that strikes her fancy. She gets the furs all right, but in scheming to get them home plays her game right into mamma-in-law's hand. To tell more of the story would spoil the surprises pulled off in the comedy.

Approximate Length 445 feet.



RELEASED MAY 16, 1912

## HIS LESSON

It Awakens Him Just in Time

He had no thought but to work and save money. His poor wife did nothing but drudge, with no return other than an existence. This cannot last: it poisons one's spirit in time. Day after day it was work, without an affectionate word or glance from her husband, who always met her plea for a new hat or dress with the expression, "We cannot afford it, we must save our money; besides, your hat and dress are good enough." One day a young man stops at the farmhouse to get a drink of water. He imagines from her sad face that all is not as it should be, and tells her that her eyes are too beautiful for tears and her hands too delicate to carry the burdens set for her. The husband sees and hears, and is at last made to realize that her life, without the sunshine of love, is but a little better than death, and so he makes a change for the better.

Approximate Length 909 feet.

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ume, and, having perfected herself in the method, looks around for some subjects. Her first victim is a Chinese cook, her second a ranchman, and her third Bill, her reticent sweetheart. Under hypnotic influence, they execute a lot of non-sensical feats, rather barren of humor. Bill, of course, sheds his taciturnity, and commits deeds of daring, which in his right mind he would have feared at the thought of doing. Although emitting gleams of fun at occasional intervals, it decidedly lacks the humor of the Langdena Beach and Getting the Money.

**Wanted—A Baby** (Lubin, May 1).—Although this one of the social drama may be a trifle unpleasant to some, it might yet have proved more delightful had not some entirely unnecessary gun play been introduced in a final scene. An uncle leaves a will stating that his nephew must marry May Irwin, a country girl, in order to receive the legacy which he has left. Arthur, the nephew, in order to acquire the legacy, marries May. She is a healthy, wholesome country girl, but lacking in a knowledge of the amenities of society. She loves her husband, but he is not a particularly good quality. It is not until placed in a position which forces him to observe her love for him put to a supreme test that the bandage falls from his eyes, and he awakens to the fact of what a genuine unsullied jewel his wife is. May Buckley is the role of the country girl, who is delightful at two scenes particularly, the occasion of her first meeting with Arthur and her conversation with the grocer's boy, who she demonstrates her ability to interpret delicate and subtle emotions. Harry Myers as the husband gives an excellent portrayal of a man in whom love is being kindled by slow stages. The play is very tastefully staged, while one of the scenes, that in the library, where several French windows are thrown open revealing an orchard in full bloom, is charming.

**Thou Shalt Not Covet** (Vitaphone, May 7; Herald Square).—The Tenth Commandment, as applied to this strange but interesting mixture of farce and melodrama, is obviously a much too sacred and powerful title. Apparently there is not a sufficiently serious effort made to demonstrate the truth of the scriptural verse. If it is offered as a legitimate morality drama the presence in the principal male role of the Vitaphone's leading eccentric comedian discounts the photoplay's impressiveness. After careful analysis of the production one still harbors doubts regarding the category in which it should be placed, all of which must not be taken to mean that photoplay is not well done. Lillian Walker portrays the character of the extravagant wife with all the shallowness and selfishness which are associated with a woman of that type. She is prodigal with her funds at her command, and before she appreciates the fact she is heavily involved in debt. Coupled with her evil quality of extravagance is that of covetousness, so when a friend displays a new bracelet the wife is instantly obsessed with the insuperable desire to possess one like it. The fact that she is already encumbered with long overdue bills is no argument in her mind from becoming further involved. She endeavors to procure the bracelet by means of a bribe. If this fails she resorts herself to the use of money, jewels, the bracelet, and happiness. The production is tastefully staged, but lacks that dignity and sobriety which one naturally expects with such a highly moral title.

**An Humble Hero** (Selig, May 7; Herald Square).—A thrilling race for the recorder's office between a huge Saint Bernard dog and a man on horseback is the central event of this intensely interesting Western melodrama. John, the father, is seized with the gold fever and goes to California. Accompanied by his dog, Jocko, he commences his search and is ultimately rewarded by stumbling upon a valuable vein. Two claim jumpers wrest the property from him, however, and while one stands guard over him, the other mounts his horse and speeds away to file the claim at the recorder's office. An idea comes to John; so writing some instructions upon a piece of paper, he incloses them in a handkerchief, ties the latter to Jocko's collar, and bids him hasten for home at once. The struggle which ensues between the horse and the dog to be the first to reach the claim agent is very exciting. The dog, of course, wins, in spite of the fact that he does not go directly to the office. The desperadoes are captured and Jocko becomes the hero of the hour.

**A Lodging for the Night** (Biograph, May 6).—The title of this delightful dramatic romance is doubtless borrowed from Stevenson's "New Arabian Nights" and suggests admirably the character of the story—a tale of adventure. The play teems with those little touches of nature which so quickly establish a kinship between the people in the picture and the spectators; for instance, the sardonic laugh to which the young author is compelled to give vent despite the dangers which encompass him. Tremendous enthusiasm has been imparted to the cumulative situation—the struggle in the bedroom—by a cleverly developed series of counter action. A young novelist in search of local color for one of his works engages a room for the night at a Mexican inn. Before retiring an opportunity is afforded him to form the acquaintance of a charming senorita. Later that night, when driven from the inn by persistent attempts of thieves to rob him, he hastens to the senorita's home and pleads for a night's lodging. The senorita grants the request and assigns the author to a room. Even to this refuge, however, the determined robbers track him, but their sinister designs are frustrated by the prompt and courageous action of the girl. She summons aid, captures the cutthroats and wins the eternal love of the grateful young novelist. One of the popular Biograph actors portrays the young novelist, while the role of the senorita is played by that Biograph leading woman who has captivated so many audiences with her wistful little smile.

**Finding the "Last Chance" Mine** (Mellie, May 6).—It is somewhat regrettable that a melodrama which is so picturesquely staged as this one should be marred by such a loosely constructed plot. The characterization is so inconsistent and the motives so confused that the impressiveness of the story is lost. The villagers are very desirous of learning where the old hermit of Lonely Mountain obtains his gold, so they appoint Jim, a cowboy, to trail the old man and fathom the mystery. Jim, who is on a mission demanding the greatest alertness of mind upon his part, arrives at the hermit's cabin in a drunken state. Contrary to the average miser's temperament, the old fellow welcomes the stranger. Instead of angrily slamming the door on him, a few hours later the hermit is out on his secret mine, in face of the fact that there is a man of whom he knows nothing in the immediate vicinity. Hardly good judgment, one would say, especially when the usual circumspectness of suspicious men is considered. The following night a gale sweeps the mountain on which the miser's hut is perched, tearing a hole in the roof, and fatally injuring the old man. Jim, the spy, who has sought shelter from the

rain under a nearby tree, finally determines to seek permission of the hermit to remain beneath his roof until the storm has abated. What, however, if he was in this vicinity all of the time, he did not trail the miser to his mine is a mystery. Jim discovers the old man in a critical state, and with startling abruptness experiences a complete reversal of attitude toward him. He hastens to town for medicine, but, returning with them, finds that he is too late. The miser in his benefactor's absence has made a partial statement of the location of the mine, which (says Jim) is "useless, though, to find the mine from the fragmentary directions scribbled by the hermit in his death throes, Jim hits upon a plan. Attiring himself in the miser's clothes, including his wooden leg, Jim mounts the old man's donkey and trusts that the deceiving beast will carry him to the mine. His conclusions prove correct, and he is soon in possession of the secret. This elaborate deception seems hardly necessary, and as the animal was accustomed to carrying his master to town as well as to the mine, how was he to feel confident of landing in a particular spot, especially when the animal had no way of knowing by a shallow disguise? In the act of bearing a load of gold away from the mine, Jim is interrupted by a band of villagers, who claim a share of the wealth. How these men are able to find a place which Jim was able to locate only by the subtlest artifice is beyond understanding. Jim repulses them, though, and facilitates himself upon his good fortune.

**The Stranger Mind** (Selig, May 6).—Hypnotism has been employed as the central theme in this completely built melodrama. Although many spectators may impute the soundness of some of the assertions concerning this science which arise in the course of the play, the fallaciousness of these references in no way impairs the strength of the plot, or construction. In less capable hands the subject might not have been treated with such delicacy and such respect for its depth, and consequently have landed into the realm of the absurd. The part of Professor Locksley is portrayed with convincing realism and absence of needless mystifications. The valet in Mr. Willis's home lingers from a trashy magazine some theories concerning hypnotism and instantly decides to put them to an evil use. He succeeds in forcing his elderly master into an hypnotic sleep, thus obtains possession of some of Mr. Willis's jewels. Mr. Willis, missing his pearls and diamonds, enlists the aid of Professor Locksley, an hypnotic detective, who is engaged to his daughter. Then there ensues a noble grapple of minds and wills between the valet and the detective, in which the stronger mind—that of the professor—triumphs. Some deductive work of a very high caliber is revealed which linked with the natural interest of the theme affords a most entertaining picture.

**When Daddy Was Wise** (Vitaphone, May 10).—Sons have come back at their fathers in various ways in pictures and young men have assumed to be young women for various purposes, but it remains for this film to use both complications in one, and the result is a delightfully original and mirth-provoking conception, especially in the viewpoint, as in this case daddy is wise in it all, though he is obliged to surrender in the end. The father is played in fine character by Charles Eldridge, who has long shown his aptitude for such comedy parts. James Young is the son, and his sweetheart is Lillian Walker. When father threatens to disinherit his son, if he insists on marrying the stenographer, the son promises to get back at father by using his one weakness, his love for feminine society. With the aid of his sweetheart he dresses as a lady, and writes a note to his father, telling him in a lady's name of her deep admiration for him. The result is that the father takes his son in for a woman's attire to dine in a cafe. He soon discovers the joke, but is game enough to carry it through. When the respective wife and mother goes away, the father determines to put his son through the paces, and writes to his son under his title of lady, inviting him to dine in his own home. The mother comes back unexpectedly. Dad tries to be game up to the very last, but the son makes himself known, and threatens to tell to his mother unless he receives from the father a substantial wedding check. It is forthcoming.

**The Salted Mine** (Lubin, May 8).—Much novelty of plot cannot be found in this little drama, but it has been developed with a deal of nature and acted in like spirit. It is apt, however, to be a rather tame one, and contains much action which would be delightful work on the stage, but which loses its point when transferred to picture. The action of the play is somewhat exaggerated in its slowness, even when the tenseness of a scene would call for more vital movement. The cast includes Burton King as the Easterner Romaine Fielding as the foreman of the ranch, Trubelle Bennett as the mine owner's daughter, and Richard Wanceman as the mine owner. When he learns of the purchase of an Easterner in coming to that region as the agent for a mining company the mine owner resolves to salt his worthless mine. On the arrival of this young man a love affair springs up between him and the mine owner's daughter, and when this is known the latter passes her intention she starts out to inform the agent, who is at the attorney's completing the deal. On the way she is prevented by the ranch foreman, who locks her in one of the ranch houses. She is able to escape, however, and reaches the office of the lawyer in time to prevent her father from committing the fraud, and the film has the good taste and judgment to leave the rest to the imagination.

**In Quarantine** (Essanay, May 6).—There is a lot of good fun in this merry, clever little farce, and the producer has shown no small amount of ingenuity in working out the situations and extracting the humor therefrom. The jolly, genial Mr. Stenpling is the patient put in quarantine, while the lady who does so, the physician's sister is Mildred Weston. The physician is played by Lily Branscombe, and the housekeeper by Eleanor Blanchard. The woman physician gives her case to her young sister while she does some shopping. On her way back to the house the sister passes three young men out for a bet. Her mother entices them to follow, and when they see her enter a house on which is the sign of a lady physician, they conclude that she is the doctor. Mr. Stenpling proceeds to go home and become sick, while his friends summon the physician. The girl has overheard their plan, and decides to play a joke upon them by taking her sister's place. She declares the man has a violent and strange fever, and must be placed in quarantine. She leaves behind some powders, which are promptly thrown out the window on her departure. The boys then come to Mr. Stenpling's rescue with a ladder and a dress suit full of drunks. When the physician arrives home and the sister tells her what she has done, it is discovered that the powders which she used are deadly poison, and the two hasten to his relief, stomach pump in hand. Thus the gentlemen's quiet game of cards was interrupted, and the

# LUBIN FILMS

Released Saturday, May 11th, 1912. Length, 370 feet.

**BRAVE, BRAVE, BRAVEST**

Three boys of the Big Horn ranch hearing that Gladys Kingston resembled that the man who shall win her heart must be a hero, plan adventures. Tom has been saved by a lot of imitation Indians, and he rescues her. Dick has her held up by a band of outlaws and comes to her aid. Harry dresses up as a road agent, galloping after her, swings her to the saddle of his horse and carries her off. The jokes are all told, and Gladys admits that there are no heroes except in story books.

Released Saturday, May 11th, 1912. Length, 481 feet.

**WANTED—A BABY**

Jerry Kingston, by his mother's will, inherits her money if he is married and has a family by April, 1912. As he is a bachelor the situation is rather awkward, and his uncle comes to see that the conditions are complied with. Strategies is resorted to; the hired girl poses as the wife; the better puts on skirts and presents himself as mother-in-law, and babies are borrowed for the occasion. Uncle, however, discovers the trick, but finally hands over the money.

Released Monday, May 13th, 1912. Length, 1,035 feet.

**THE WOODEN BOWL**

Peter and Mary Dawson, their little son and aged father are very poor. The infirm old man is frequently breaking the china bowls in which his food is served. Peter is so provoked that he makes a wooden bowl for the old man. One day the boy is discovered in the attic making two wooden bowls, which he tells his parents are for them, when they get old. The rebuke has the desired effect, and the old man has a china bowl in the future.

Released Wednesday, May 15th, 1912. Length, 1,035 feet.

**A MEXICAN ROMANCE**

Pepita, the beautiful, and Don Jose are betrothed, but Jose becomes temporarily infatuated with Deidra, a dancer. A flirtation ensues, but Deidra is really in love with Don Jose, and an elopement is projected, but the two women get together and each exchange dresses to the confusion of the lovers. The ruse being explained the two pairs of lovers are reconciled and made happy.

Released Thursday, May 16th, 1912. Length, 666 feet.

**JUST MARRIED**

Lord and Lady Algy, just married, are spending their honeymoon by making a tour of the States. Happiness is often interrupted by frequent outbursts of temper on the part of Lady Algy. One morning at the Imperial Hotel they each throw each other's clothes out of the window. Two actors passing secure the clothes and the lord's card case, and promptly assume the roles of the lord and lady. The police are put upon the trail, and the poor players are confounded.

Released Thursday, May 16th, 1912. Length, 397 feet.

**ALL IN THE WASH**

Just preparing to take his wife to the theatre, Jones discovers that he has no clean shirt. He phones to the laundry, the delivery boy gets packages mixed, and leaves a bundle belonging to Fay Levy an actress. He also leaves Jones's linen at the lady's house. Miss Levy goes to Jones's house to make the exchange, and in doing so is attacked by Mrs. Jones. Each tear up the other's linen, and they do not go to the theatre.

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## The District Attorney's Conscience

Dramatic release of Wednesday, May 22

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# RELIANCE

Father Beauclaire

Dramatic release of Wednesday, May 29

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The Spanish Cavalier  
Out of the Deep  
Treasure Island

NEXT—The Passion Flower—May 29

ASHLEY MILLER

The Little Wooden Shoe  
An Unusual Sacrifice  
Billy

NEXT—Every Rose Has a Stem—May 11

G. JAY WILLIAMS

A Tenacious Solicitor  
Blinks and Jinks, Attorneys-at-Law  
Aunt Miranda's Cat

NEXT—A Personal Affair—May 15

truth made known. It has been played to excellent spirit by all concerned.

The Squire's Fate (Edison, May 8).—A rather conventional plot has been built around the tragedy contained in the climax of this film, where the daughter of the mill owner stifles the source in the cellar below by sending down her after bag of corn, let loose from above. This scene is not quite as convincing as it might be, because one has the feeling that the squire would have resisted the falling corn a bit more, and it is somewhat doubtful if he would have been overcome under the circumstances represented. It is, however, a novel idea, and the picture is picturesque from the scene selected around an old mill, the costume and general treatment. When the miller's daughter refuses the advances of the squire, he first seeks revenge by threaten-

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ing to fire the mill but when he learns that it is the property of the church he desists. Later he has several bags of corn thrown into the river as the miller passes the stream. He captures him and informs the daughter that unless she marries him at the mill that night when the moon is high her father will be hanged. The girl meets him, but manages to lock him in a basement chamber, where she ends his existence by the means above mentioned. Of course she has taken his life and is therefore guilty of crime, but the fact apparently goes unnoticed by her friends.

**Treasure Island** (Edison, May 10).—The lovers of Robert Louis Stevenson and of this particular tale will live anew the delights of the exciting pirate story, as it appears on the screen by this company's delightful set of players. Although there are a few necessary breaks in the action at times, due to the limit of space, the story has been told with much dramatic fire and sequence, and is calculated to hold the spectator in close attention. The scenes and acts are remarkably of an actual appearance, both on board the typical pirate ship and at the stockade, where the fight between the village dignitaries and the pirates takes place. The role of one-legged John Silver is taken by Benjamin Williams, who thoroughly lives up to the expectations of the part. Jimmie is played with characteristic spirit of boyish adventure by Addison Bethorne. Ben Gunn is Richard Neil, and the other members of the cast are capable and interesting. When the old pirates die at the inn, Jimmie and his sister find the map of Treasure Island among the relics. His friends headed by one-legged John Silver arrive soon after, and when the map of the island is discovered, they become suspicious of the dignitaries of the village, as they are unwilling to get upon going to recover the treasure. Daringly they hire the pirates for a crew. On shipboard Jimmie discovers a mutiny is on foot, and informs the officers of the ship. On reaching the island after half the crew has gone ashore, the officers abandon the ship to the remainder of the crew, and seek shelter in a stockade they chance to find upon the island. Here Jimmie meets Ben Gunn, marooned long ago by the pirates, and eventually, after many interesting and exciting adventures, shows the party where the gold is hidden, and one-legged John is permitted to return on shipboard, because he was diplomatic enough to save Jimmie's life when he fell into the hands of the pirates. J. Searle Dawley, the director, is deserving of much commendation for presenting such a spirited and typical scene of adventure.

**King Henry IV. and the Woodcutter** (C. G. P. C., May 10).—This is a humorous little anecdote in the days of kings in France. It has been put on in colors and delivers in excellent character and point, with amusing and natural comedies between the unsophisticated peasant and the wood-natured king. While hunting in the forest the king becomes lost and receives hospitality from a woodcutter. The woodcutter will receive no money in exchange, but asks in return the king's hat. The king tells him that he will show him the king at the next village fête. When the day arrives the woodcutter is on hand and demands to be shown the king. He is told that he is the only man who has his hat on. Then he discovers it was the king who received his hospitality in the forest.

**The Violin's Message** (Lubin, May 9).—The violin's message was to the heart of a wealthy young man whose wife had died and left him disheartened so that the whole world was cheerless to him, and the world in its turn called him severe. The violin was played by a sick little boy as he lay in bed early one morning, and the strains of music came to cheer the milkman on his rounds. So the milkman in his cheer came to cheer the boy in his bed, and the disheartened maid in the home of the disconsolate widower. She named it on to the butler, and from him it found its way to the table of the widower. It started a happy day for him, and later he visited the home of the little violinist to collect the rent in the absence of his collector. He discovered that the little boy's sister was unable to pay the rent, but the cheer of the day still worked in his heart and the bill was forgotten. So the strains of music went out in the morning came back in the day to bless the sender. Then there was a visit to the lonely man's home, and finally both came to stay. The treatment which the delightful little portrayal of life has received is both sympathetic and delicate, and all the necessary effects and settings and light effect have worked together in complete harmony to bring out a delightfully affecting little conception of rare humanity. Albert Hackett, one of the Lubin most pleasing little actors, is the small violinist and makes a pretty little picture in his little bed with the light of the morning shining in upon him. Arthur Johnson is the widower and Lottie Briscoe the sister who plays his heart. The author of the photoplay is Shapron.

**Alkali Ike's Bride** (Essanay, May 7).—Augustus Garret again affords a plenty of genuine amusement in escaping from the drudgery of being the ranch seamstress. Whenever a button comes off or a rip occurs, Alkali is sought out to adjust the matter with his dextrous needle and thread. He rebels at last, when the various accidents on the ranch demand altogether too much labor on his part. He sees a way out of the difficulty in an advertisement in the paper. A wealthy widow with a small boy wishes to marry a reliable Western gentleman. Alkali feels that he is exactly the man to fit the case, and he writes to the widow, telling her not to forget her wealth when she comes. The letter is intercepted by the boys, who do not intend that their handy seamstress shall get away so easily. One of their number dresses the part of the widow, and another assumes to be the little boy. When they appear before Alkali, the sight of them causes him to take to his heels. He runs so fast that he is able to catch up with a passing train and jumps on. Inside he finds a charming buxom lady. Fate had been kind to Alkali, for she came back to the ranch as his wife, and the laugh was on the boys. Aside from the laughable and humorous situations themselves, the farce has been most cleverly worked out and acted in a fine spirit of fun.

**Suppressed Evidence** (Kalem, May 10).—One finds this an interesting, well-constructed story in spite of the fact that the villain is a rather impossible type, quite frequently found upon the stage, but fortunately rare in life. The film would no doubt be more convincing as well as impressive, had the acting been freed from its melodramatic and overdrawn expression. The work of the leading lady is particularly marred by this error, though none of the players is very natural or spontaneous. The proudest member of the firm of Kalem and Biograph was attracted to the daughter of the bookkeeper before the old gentleman obtained that position with his firm. It was here that he met the girl again, when she came to call for her father. One of these calls

her father was occupied in the next room with the senior member of the firm, and the manager saw fit to make unsolicited advances to her. Her father entered at this point, and struck the man. He was at once discharged by the senior member of the firm, turned on by his daughter, the bookkeeper returned to demand a reinstatement, and was left alone in the office with the senior member. High words followed, at the end of which the bookkeeper was ordered out at the point of the revolver. After his departure the revolver went off accidentally and killed the owner. It rather starts one's credulity that at this point he should either be able or think to write a note to the effect that the shot was by accident. He wrote the note, however, and it was found by the manager, who concealed it, and later he showed it to the manager as evidence which would free her father from the guilt of being the last man seen with the murdered man. A struggle took place, which was heard by the junior partner in the next room. He came to the rescue, and managed to remove the paper from the manager's hands, though previously he had been seen to put the paper in his pocket. Naturally the manager was dismissed, the father freed, and the junior partner won the daughter.

**The Katzenjammer Kids** (No. 2, The C. G. P. C., May 10).—They are so tobogganing, but do divers other peculiar and interesting things strictly Katzenjammer in character. Uncle Heinie, Hans, Fritz, the Captain and Mrs. Katzenjammer are all present in excellent resemblance and character, fairly realizing the fun and point of the original cartoon. Uncle Heinie comes on a visit and is royally received by the captain and wife, but the kids make mischief by making a hole in the roof and sending water and plaster through the table below. The result is that the captain and wife have a strenuous time mending the room. Of course the kids get in the way and are spanked. Then comes the toboggan slide down the hill and the tumble, and the kids are spanked again. They appear as kind lady callers to grandmother, but their mother's strained ankle, but act with such unbecoming behavior that their identity is discovered, and of course they are spanked again. While their mother is ironing they contrive to have the captain scolded. They are not spanked this time. Hot iron leaves a scored impression on a much spanked place.

**Seeing New Orleans** (Selig, May 10).—The principal points of interest in this beautiful Southern city are entertainingly set forth on the reel.

**Brave, Braver, Bravest** (Lubin, May 11).—This film surely does not fill a great vacancy in the picture world, for others like it have traveled the rounds many times before. It is done rather mechanically, telling again, with slight variation, the story of the Western youth who try to win the fair Easterner by protecting her against imaginary assaults, calculated to show how brave they are. One hires two sham Indians to break out upon her while she picks flowers on barren soil. He kills them off and walks away with her. He is then brave before the braver who saves the lady from a supposed band of outlaws. He, the braver, is vanquished by the appearance of what seems the real article. It is, however, the bravest, as is evinced on the removal of his disguise.

**Wanted—A Baby** (Lubin, May 11).—It is a provision of his mother's will that her son shall not inherit the remainder of her fortune unless he have a wife and family by April 10, 1912. This young man has failed to accomplish this. Accordingly, when he learns that his uncle, the executor of the will, is to call to see his family, he decides that he must meet the demand. The butler is disguised as a mother-in-law, while the cook assumes the role of wife. Things go very well until the uncle demands to see the family. Then there is a rush by the cook, the butler and himself to gather in a family. The cook robs a baby carriage, the butler steals a negro baby, while the young man himself comes in with a boy grabbed in passing from his parents. All the current race after the various offenses and there is a lively motion picture chase, until they reach the young man's home. Then the uncle learns the truth, but is able to appreciate the joke and hands over the lot of rose-house fare and does very well in that capacity.

**The Dead Man's Claim** (Essanay, May 11).—One hardly looks to the Essanay Company to bring out a subject of such morbid theme, but it has been done with consummate art, showing how the greed to survive and the seeds ended in the death of all concerned. The players have interpreted this idea with much cleverness and give a very virile performance, impressive in both thought and entertainment. Mr. Anderson is the one who suffers for the treasure of the other, Frederick Church is his pal, Arthur Mackley is the old prospector, and Brinsley Shaw the Indian. After staking his claim the old prospector wanders off over the desert, where he becomes entangled with thirst and sinks a Samaritan from a nearby cabin. He is taken in and cared for. Before his death he directs the man to his claim. With his pal he starts forth across the desert to find it. During the night, while he is asleep, the pal steals the outfit and claim. He is forced to share the water with him. Later the thief is found parched and dead, while the Indian and the good Samaritan, on separate trails, meet a like fate.

**The Serpents** (Vitagraph, May 8).—This film is a sequel to The Cave Man, and the two characters of Chloe and Eric are carried through another experience representative rather of the fundamental forces of nature operating through man than an expression of mere human character or incident. It is a wonderfully daring subject, and one of much depth and psychology, and deserves a high place in the artistic achievement of any line of artistic endeavor. It is hard to locate just the exact case that is intended, as the characters seem a little beyond the primal man. It is, perhaps, a drama of all ages, showing how the primal principles of the universe ever operate through man in all ages and periods, and the serpent, the hostile, covetous desire must ever die by its own sting. Eric and Chloe are happy in their love, until the wicked, covetous friend of Eric appears in their midst, and is filled with desire toward Chloe. At the same time the sister of Chloe comes on a journey from afar, casting her wiles on all she chances to meet. The wicked friend and his servant, the idiot, both jealously respond to the appeals of her desire. She, however, is filled with deep longings to possess Eric, and finding her advances of no avail, she seeks the priest for a death potion to do away with her sister. She meets the demands of his lustful desire, and thus arouses the rage of the idiot, who throws down a stone on the

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priest below, causing him to be crushed to death. He then proceeds to the cliff-bound home of Eric, and there changes the cups, which have been filled with poison by the false friend, and the sister, who, unknown to each other, are attempting to end the life of the one the other covets. The idiot permits the false friend to meet his death from the changed cup, but the sister's cup is snatched from her, while she is borne away to his cave. Edith Storey plays the role of Chloe, and Ralph Ince, Eric, while Helen Gardner does especially strong work as the sister. The false friend is Ted Johnson, the priest, James Morrison, and the idiot, a startling and suggestive conception, is wonderfully well enacted by William Ranous.

**The Greatest Thing in the World** (Vitagraph, May 11).—The lover of sharply drawn characterization will find a great deal to delight him in this truthfully conceived little morality drama. The story reveals the manner in which a wisened little cobbler pursued the phantom, happiness, and how he found it where he least expected it. The character of the miserly cobbler is portrayed by Marshall P. Wilder, with wonderful mastery of facial expression, gesture and objective action. Helen Costello in the role of the lost child is charmingly trusting and affectionate. The miserly cobbler lived apart from the rest of humanity. He was a misanthrope, with a nature from which all the sweetness had been extracted by narrowed interests, lack of companionship and inordinate love of gold. One day a child came into his life. She was a helpless little tot, and she threw herself completely upon him for protection. The cobbler, divining that she was lost, took her to the dingy little shop that he called home. He fed her, put her to bed, and

then sat down by her side. The child put her hand in his, and the first ray of sunshine in many years to penetrate the thick gloom which enveloped him, found its way to his heart and warmed him to mankind. A day or two later, the child fell ill, and in terror the cobbler hastened to a physician. The latter chanced to be a man who knew the child, and a mutual recognition between the pair occurred. She was quickly restored to her grief-stricken parents, and a great gap was left in the miser's life. With no heart for his work, he strolled out upon the street, and, collecting a group of poor urchins, led them back to his shop. There the children clustered around him, dipped into the basket of delicacies which he had bought for them, and listened, entranced, to his stories. And as he gazed into their faces made joyous by his efforts, he learned the great secret of true pleasure and true happiness.

**The Parachute Maker** (Pathe, May 11).—To the admirable acting of Paul W. Panser must be ascribed a large measure of the credit for the unusual success of this melodrama. The plot is startlingly original, yet plausible. It awakens one's interest at the outset, and by a skillfully devised series of situations carries the spectator up to breathless excitement and holds him there. The parachute maker is forced into poverty by the closing down of the shops at which he was employed. Unable to secure work, and with a starving family to provide for, he stoops to the act of stealing a loaf of bread from a baker's wagon. His act is observed and for it he is incarcerated in prison. Shortly after his imprisonment the parachute maker receives a note from his wife stating that his baby is dying. The note is a trifle lame in its structure, but serves the purpose for which it is created.

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An idea flashes across the brain of the wretched father, and at the first opportunity he smashes to his cell a large piece of cloth, some needles and some thread from the workroom. His intention is to manufacture a parachute and escape over the wall, and he labors on this piece of mechanism by the streaming light of the moon as it floods in at his grated window. He has hardly completed it when an opportunity is placed in his path to escape. Dashing to the roof of the prison, he loosens his parachute and leaps confidently into space. Alighting in a meadow, he disguises himself and hastens to the bedside of his little daughter. There he is interrupted by the prison guards who barely permit him to embrace his wife before they drag him roughly away. Sustained by the consoling words of a minister, he departs. The ending although not pleasant is logical and natural.

**Every Rose Has Its Stem** (Edison, May 11).—The satirical and the ludicrous have been so deftly combined in this picture that a wholly delightful romantic comedy is the result. Bessie Larn in the role of the florist's clerk possesses all the delicate refinement of gesture and expression which one would associate with this character. The part of Gwendolyn is played by Gertrude McCoy, who successfully resists any temptation to depict the character as more unlovable than she really is. Barry O'Moore in the role of the clerk is excellent, although his continual fidgeting of the pawn ticket would lead one to think that he, perhaps, underestimates the intelligence of the audience in their ability to grasp the humor of the situation. The clerk has fallen in love with the charming little shop girl in the florist's establishment next door. The course of their love runs smoothly until Gwendolyn, a statuesque creature with a meretricious beauty, comes into his life and entirely blinds him to his former sweetheart. Gwendolyn expresses the desire for roses, so the clerk determines to purchase some for her. Upon investigation, he finds that the price of the flowers increases proportionately with the length of the stems. He purchases his watch in order to buy the big American beauties, and then lays this tribute at the feet of his goddess. When he later calls and observes what the fate of his roses has been, however, he awakes his senses and endeavors to re-establish himself in the affections of the little clerk. The humor throughout is of the highest and rarest type, and Ashley Miller may be felicitated for having evolved so delicate a comedy.

**Josephine** (Cineo, May 11).—This undorced tale of the marriage of Josephine de Beauharnais to the great Napoleon and of her subsequent divorce is by nature invested with so much dramatic interest as to make the interpolation of any fictitious situations unnecessary. The story as presented is a page from history, and an unadorned unadorned page at that, for genuine romance and genuine tragedy only suffer from embellishment or modernization. The actress portraying the character of Josephine quite coincides with one's conception of that woman queen. She is statuesque and voluptuous, yet daintily feminine within. Napoleon is played by a Cineo actor who possesses particular aptitude for that role, having appeared in it several times before. His portrayal at times lacks strength and imperiousness, but on the whole is accurate. The scenic background and properties are sumptuous, stately and regal. The costuming of all, especially Josephine, is gorgeous, yet not vulgar. Everyone is familiar to a degree with the historical events depicted. Josephine, the widow of Victor de Beauharnais, met Bonaparte at a royal function. Mutual love was born, and later they became legally man and wife. Upon Bonaparte's return from Italy he was chosen emperor, and upon the day of his coronation his religious marriage to Josephine was held. The union was a childless one, however, and Napoleon, fearing that he would be left without a son as successor to the throne, determined to discard Josephine and ally himself with Marie Louise of the Austrian royalty. Josephine, with marvelous magnanimity released him from his obligation to her and bade him marry Louise. This tragedy in the life of the queen, as presented in this picture, is most effective. A view of Napoleon is shown in which he is disavowing the first son by his new queen to the assembled multitude and then a view is shown of the unhappy Josephine to whom the intelligence of the birth of a future king has just come. It is the photoplay of this time that is steadily elevating the art and placing it on an equal plane with the fine crafts.

**Aunt Miranda's Cat** (Edison, May 8).—This sprightly, humorous little farce, produced under the direction of C. J. Williams, is a certain banisher of depression. Aunt Miranda possesses a niece, Helen, to whose marriage with a certain young man she is highly averse. She is the possessor also of a fluffy white cat, of which she thinks the world. Aunt Miranda has a devoted admirer in the person of an elderly gentleman just next door. He does not admire her cat, however, so when puss becomes involved in a noisy altercation with another feline on the side fence, he heaves a rage at her, with the result that she falls, stunned, into his yard. Believing that her spirit has departed to realms beyond, he procures a spade and covertly buries her. Some tramps observe his act, and deducing that he is a conceiver of treasure, exhume kitty. Disgusted at having labored for naught, they are on the point of tossing aside the sack containing the body, when Helen's sweetheart chances along. Simultaneously, puss revives with proverbial tenacity to life, and commences to stretch herself. The young man hastens back with the cat, and presents it to hysterical auntie. His act wins her gratitude and also permission to marry the niece. Alice Washburn in the role of Aunt Miranda is very amusing. William Wadsworth as the choleric admirer displays considerable drollery of demeanor.

### LICENSED FILM RELEASES.

Monday, May 20, 1912.

(Bio.) When Kings Were the Law. Dr. 1000  
(Kalem) Egypt, Ind. 1000  
(Lubin) A Railroad Engineer. Dr. 1000  
(Pathe) Father's Weekly, No. 21. Top. 1000  
(Pathe) A Citizen in the Making. Dr. 1000  
(Vita.) Professor Optimo. Com. 1000

Tuesday, May 21, 1912.

(Edison) Her Hero. Com. 1000  
(Edison) A Western Locomotive. Com. 1000  
(O. G. P. C.) Hollowhead as a Musician. Com. 1000  
(O. G. P. C.) Culture of Manioc and Making. Com. 1000  
(Cineo) Fainting. Dr. 1000  
(Cineo) Scenes in Padua, Italy. Sc. 1000  
(Pathe) Rivals. Dr. 1000  
(Vita.) Fortunes of a Composer. Dr. 1000

Wednesday, May 22, 1912.

(Edison) Artist and the Brain Specialist. 1000  
(Edison) Her Better Nature. Dr. 1000  
(Edison) The Smoking Champion. 1000  
(Kalem) Her Convict Brother. Dr. 1000  
(Lubin) Darby and Joan. Dr. 1000  
(Pathe) Sing Lee and the Bad Man. Dr. 1000  
(Vita.) Their Golden Anniversary. Dr. 1000

Thursday, May 23, 1912.

(Bio.) A Close Call. Com. 1000  
(Bio.) Helen's Marriage. Com. 1000  
(Edison) A Good Catch. Com. 1000  
(Lubin) A Bachelor's Waterloo. Com. 1000  
(Mellie) All Is Fair. Com. 1000  
(Pathe) 'Tis Mother. Com. 1000  
(Pathe) The Girl with the Lantern. Dr. 1000

Friday, May 24, 1912.

(Edison) The Sunset Gun. Dr. 1000  
(Edison) Detective Dorothy. Dr. 1000  
(Kalem) Under a Flag of Truce. Hist. Dr. 1000  
(Pathe) The Lost Hat. Com. 1000  
(Pathe) Katzenjammer Kids Entertain. 1000  
(O. G. P. C.) Foxxy Conund. Com. 1000  
(O. G. P. C.) The Silver Sisters on Trance. 1000  
(Vita.) Diamond Cut Diamond. Com. 1000

Saturday, May 25, 1912.

(Edison) A Western Prince Charming. Dr. 1000  
(Edison) The Desert Sweetheart. Dr. 1000  
(Cineo) A Mysterious Telephone Call. Dr. 1000  
(Lubin) Dream of a Lobster Feast. Com. 1000  
(Lubin) The Sponge Industry. Ind. 1000  
(Pathe) The Prospector's Sweetheart. Dr. 1000  
(Vita.) Redemption of Ben Farland. 1000

### INDEPENDENT FILM RELEASES.

Monday, May 13, 1912.

(Ameri.) The Other Wise Man. Dr. 1000  
(Champ.) What Might Have Been. Dr. 850  
(Imp.) His Accidental Death. Dr. 1000  
(Nestor) The Counting of Time. Dr. 1000

Tuesday, May 14, 1912.

(Edison) Saved from the "Titanic." Dr. 1000  
(Powers) Grandpa's Specs. Com. 1000  
(Powers) A Pair of Suicides. Com. 1000  
(Rep.) President Inoc. Com. 1000  
(Thau.) Jilted. Dr. 1000  
(Thau.) Niagara the Beautiful. Sc. 1000

Wednesday, May 15, 1912.

(Amb.) The Mother of a Soldier. Dr. 950  
(Champ.) The Duck Hunt. Ed. 1000  
(Nestor) The Sheriff's Round-Up. W. Dr. 1000  
(Pathe) Prince Charming. Juvenile Dr. 1000  
(Solax) Souls in the Shadow. Dr. 1000  
(Sales Co.) Animated Weekly, No. 10. Top. 1000

Thursday, May 16, 1912.

(Ameri.) The Haters. Dr. 1000  
(Edison) Roses and Thorns. Com. 1000  
(Imp.) Lady Audley's Secret. Dr. 1000  
(Gau.) Attached by a Lion. Dr. 1000  
(Hex) Lost Years. Dr. 1000

Friday, May 17, 1912.

(Luz) The Convict's Sister. Dr. 1000  
(Powers) His Neighbor's Wife. Dr. 1000  
(Solax) In the Year 2000. Com. 1000  
(Thau.) The Little Shit. Dr. 1000

Saturday, May 18, 1912.

(Great N.) A Close Call. Dr. 1000  
(Great N.) A Doubtful Pleasure. Com. 1000  
(Imp.) English Hunting Scenes. Sport. 400  
(Imp.) Henpecked Ike. Com. 600  
(Nestor) Cupid's Victory. Com. 1000  
(Nestor) Battling House. Cal. Sc. 1000  
(Pathe) Mixed Identities. Dr. 1000  
(Rep.) Trade Not With Fire. Dr. 1000

Sunday, May 19, 1912.

(Edison) Her Folly. Dr. 1000  
(Edison) Andalusian Dancers. Typical. 1000  
(Gau.) The Fate of Mothers. Dr. 1000  
(Hex) What Awaits the Crown. Dr. 1000

### MAJESTIC RELEASES

May 12—Tomboy (Dr.)  
May 13—Buncoes (Com.)  
May 14—Loos (Com.)  
May 21—The Marriage Game (Dr.)

## Reviews of Sales Company Films

**Her Week of Anguish** (Edison, May 9).—For a spontaneous and natural little domestic comedy of life as it may be found, this is apt to strike one as rather fresh and amusing. Of course, many masculine spectators may think the husband quite lacking in selfish spirit to hand his entire pay envelope over to his wife on Saturday night, but that does not deprive him of whatever amusement he may derive from watching the efforts of the wife to conceal from her husband the fact that she has lost the envelope. Each day brought some amusing subterfuge to pay for meals and current expenses. She wrote to her mother for a loan borrowed from the neighbors and even pawned her wedding ring. On Saturday night the neighbor asked the husband for the amount of her loan, so the secret really came out, but the angry washlady returned, incidentally showing what a homesick lady she was, and brought back the little envelope found in the wash of a week before. The washer lady is a long link, humorously suggestive character played in brilliant spirit by Alice Knowland. Julia Stewart as the wife, and again demonstrates her particular efficiency in such roles. William Dunn is the husband.

**The Lost Ring** (Gaumont, May 12).—The lost ring is no ring at all, as the spectator will be surprised to ascertain at the close of the film. It is the lady's garter, and one may be amused or shocked according to his pleasure. At any rate, it reconciles the newly-married husband to his wife, and, although one has very little sympathy for the husband's viewpoint in distrusting his wife in this manner, it is a delicately woven little comedy of graceful acting and artistic coloring, and is altogether delightful for those reasons. Shortly after their marriage the couple held a reception in their home. During a recital upon the piano, the musician loses her ring. The husband seeing his wife make a sudden movement near the piano, where she picks up something and suddenly retires, imagines that she has taken the ring. After the departure of the guests he accuses her, and leaves the house in a rage. The next morning he returns after a night of anguish and discovers that one of the servants has found the ring while sweeping the room. His wife has gone back to her people, and when he seeks her there to ask her forgiveness, she startles both her husband and the spectator by showing that what she had picked up was her garter. C.

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## TWO COMEDIES This Week

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**The Revolt** (Bellanca, May 8).—A certain American philosopher's theory of compensation is demonstrated with remarkable vividness in this lucidly constructed melodrama. The overzealous lawyer, acting as portrayed by Henry Wallace is an admirable picture of character. His action, weakening only near the conclusion of the play when the epitome of an anarchist is unjustly applied to him. The attorney, believing in the justice of his cause, is endeavoring to promote a strike among the men of the mine. The young foreman discharges him the foreman. In a fury, attempts to murder him. His effort is frustrated and he goes to prison. The young lawyer, who is the father of the attorney's loved daughter, marries her and the pair settle down to a snug little home. Months afterward (it should have been years for an offense such as he committed) the father is given his freedom and instantly returns home. He is so angry that he captures the young husband, locks him in a shed and sets a time-bomb near him. When he learns from his daughter's lips, however, that his father is a victim in his own son-in-law he dashes back to the shed and succeeds in getting to drag the young man back from a mangling death. All is restored to peace and happiness, and the father, under the peaceful influences of his home, is transformed into a new man. Gertrude Robinson as the attorney's daughter, with pathos and understanding. The rather difficult role of the foreman is portrayed by James Cooley.

**On the Shore** (Imm. May 6).—The central theme in this story is devotion to her elderly father—is one which might have been found into a more emotional tale. If only a different method had been pursued. Morgan, a fisherman is commanded to remove his possessions from his father's house which is a shipbuilding company has secured onto him. He refuses to comply with the requests of the firm's agents and reunites them with a gun when they seek to eject him. Being a "snatter," he is, of course, killed. The story is the work of Morgan's act, the manager of the company and the ship but be burned down and that the fisherman be imprisoned for direct attempt to kill one of his representatives. Morgan's beautiful daughter, who is a great beauty, such a young girl, the manager that this man renounces and discharges a letter to the authorities commanding that Morgan be released. This is, of course, an error. The manager did not have the power to free Morgan. The manager's only duty was to one against the State. The fisherman is nevertheless given his freedom, and the daughter, whom one naturally expects to be linked by this incident with the manager, merely expresses her presence. The story is a romance, but it is called a pity by some that a romance has not been trailed into this otherwise interesting tale.

**The Wooing of Alice** (Solax, May 8).—While a young man is in the lower portions of the city protesting against the girl against the fellow himself. He takes her to her mother to be cared for. The tough traces her there and enters the house, where the young man, after calling the police, demands that the girl choose between himself and the bully. This strikes her as a situation forced for effect, as she wishes to know no doubt or question whom she has loved. The gang leader, heated by the chance the failure of the aim to please, varied and commoner set of spectators is that the production is not grounded on enough reasonable combined with nature. All points are accounted somewhat out of proportion. It is a story of some character and charm and seems in the interest.

**Lucky Jim** (Champion, May 8).—This picture is in the form of an illustrated poem, the verses of which appear upon the screen. The single has hardly enough novelty or merit to carry it, but the film is exceedingly well. Jim is evidently in a different sort of fellow than the wins the ranchman's popular daughter in the end by saving her father from the bite of the rattlesnake. Thus he wins out over his more strenuous rivals.

**The Henpeckos** (Champion, May 8).—The characters of this well-known cartoon are fairly well taken, and tell an amusing and characteristic tale of Mr. Henpecko, who has got the money to snare when his wife desires a new silver set. When she buys it, he returns it for the money. Mrs. Henpecko puts Thorpe and Watson on the track, but when they discover the truth, they decide that all men must stand together, and Mrs. Henpecko never knows.

**A Game of Bluff** (Nestor, May 11).—

With the exception of the rather unnatural expedient of the business cards, this farce is a comedy with a purpose. The quality of the farcicality that makes a highly amusing picture of it, Jack takes a vacation at the seashore. There he meets Mr. Willis Smith and his charming daughter, Mrs. Smith purports to be a retired capitalist, although the quality of her conversation is fact by stating it on a card, is highly irregular. Jack woos the girl, who in turn conceives a lasting love for him. In order to gain her father's consent to a marriage he is compelled to go to the city and find out what her father is a capitalist. Papa arranges an early wedding, and Jack, forced to yield to his wish, sees no path out of his predicament, until the installment plan occurs to him. Rushing to town, he arranges to purchase a house on the installment method. There he engages a cook, a valet, a maid and a butler all by the small deposit plan. Returning to town with his bride, he takes her to his magnificent new home, where they are married in a style which greatly impresses the neighbors.

After her father's departure the girl breaks down and admits with tearful sobs that her parent is not a capitalist, but a plain book-keeper in an installment furniture house. Jack's partners must now be paid, and he loyally gives up their much too expensive home and more to a snug little apartment. When papa makes the discovery that he has been deceived in his son-in-law, he is furious like a typical shopkeeper, and sends his daughter home and bestows his blessings upon the pair. J. J.

**Bedroom Trouble.**—(Fowles). Mar. 7. —The flurry, the scuffle and the accidents attendant to the average bridegroom's share in his own wedding have formed the groundwork of the plot of this picture. It is a comedy, although it is reminiscent of a very old Biograph story. The groom starts for the home of the bride, but the taxi in which he is seated has gone only a few blocks when a tire blows out. The groom gets out, but he loses it and is run over to the meeting place. As he alights from the car he trips over a mortar box and scrawls full length into the white snow. The valet volunteers to help him up, but he is so awkward that he gives a very scanty fashion. The groom mournfully awaits his return. By accident he steps into what he thinks to be another section of the groom which is harboring him, and comes out with a face full of snow. A policeman is alerted by the prompt action of one of the men who envelops the groom in a suit five sizes too large for him. In this ludicrous attire he is taken to the police station. The picture is a amusing denouement ends this slightly exaggerated but nevertheless amusing picture. J.

the **Realization of a Child's Dream** (Champion, May 6).—The rather trite plot of a person's reason being restored by the sight of some very dear object is cleverly revived in this story. The object in this case is a doll, which is particularly natural and effective. A child is the owner of a little woolen doll which she greatly cherishes. She takes it to bed with her one night and dreams that it becomes suddenly animated and that instead of climbing into her arms responsive to her arms she is fondling a real creature of flesh and blood. She awakes to discover that it has been but a dream. The subsequent disappointment, unbalance of her mind and distress, the fervent prayers of her parents and the best efforts of the family physician prove fruitless. An idea occurs to the father, however, and he sends for an animal doctor, who, after a while, resembling her to one. The race succeeds and the child's memory is restored to her. There is a den human interest in the story which offsets its sentimentalism which one may entertain regarding the use of the animal doctor and the method used to cure her.

**The Myth of Jamshah Pass** (American, May 9).—In this exquisite little fantasy the lure of the siren typifies the lure of unfettered youth toward the elusive pleasures of false freedom. The film carries with it the quality of a dream, and the story is told with a sense of ideal art and significance. The poetry contained in the theme has also been aided by a careful selection of backgrounds and is further vitalized by particularly sympathetic acting. The siren in the film has all the tantalizing suggestions of a siren, but without the characteristics she suggests. At the mountain pass the old miner warns the two youths, with whom he chances to take the evening meal, that there is a mystical maid, who will lure them to destruction if they follow her, and she down to spend the night. The maid appears from a cliff above, and beckons one in his sleep, but when he follows her up the rocky height, she disappears before his attempted embrace. She then away she summons the other, who meets with better luck. Both are determined to go their separate ways, but both are drawn back. One finds the other already at her side, and in the following struggle sends her over the cliff to her death. Through the entire night the storm winds play upon the cliffs and die when the morning comes, with the figure still beckoning over the cliff.

**A Useless Sacrifice**, (Eclair, European, May 12).—Many picturesque scenes of much art and finish are to be found in this film, but while the story is enacted with power and expression, it is hardly one that convinces, because of its seemingly peculiar logic. The sympathies are very much misplaced, since the sacrifice comes from the girl, whose actions are prone to condemn. The character of the mother was allowed to develop, as she consequently appears as a walking death. Her trouble here was causing. He had become enraged to one peasant girl, only to make love to another. The last one demanded that he keep his promise to her. A morbid hysteria affected the other as a result. At the arrival of her father, the girl who claimed the man by force relinquishes her claim, but the news arrived too late for the ship. He died in the mountains and jumped over a cliff. One naturally wonders where the toy man was all the time.

**Uncle and Nephew** (Great Northern, May 11).—The method, which the professor in this film takes to break up an infatuation between his wife and nephew is a strikingly un-

usual one, and since it is played with much character and virility, it stands out as an exceptionally vivid and impressive conception. When the doctor learns of this relation between his wife and nephew he calls the young man into his study and laboratory. After explaining that a certain tube contains poison, he withdraws, leaving behind a glass half filled with water, which he had been drinking. The nephew puts an amount of the poison into the water, and when the doctor returns pours out unobserved the poison and refills the glass. He drinks, and the nephew in suspense imagines death will be the outcome. The wife, who has entered, becomes faint, and her husband offers her water out of the same glass. The nephew prevents, and thus his intention is exposed, and the wife, learning of his character, sheds in her husband the bitter man.

C.

**Up to Snuggles** (Holax, May 10). This is a Billy Quirk comedy, and it will be found bright and lively, with buff and breezy action, and capable of entertaining a most cosmopolitan set of spectators. It is filled with the spirit of youthful, American jactance, and contains a number of scenes in which Billy, in his automobile, chauffeur of a taxi, and hires him to take her home. Billy does not disavow her in the least, and gives her his card, so that she may call him up for a similar purpose at any time. He then warns the girl, however, when she calls him up, to get out and his valet sends the real chauffeur. Billy sees his machine while it waits for her. He jumps in and goes off. Arrested for theft, he is obliged to make known his true identity at the police station. The young lady then writes him a card, and calls him to the rescue of the film occupied with his delay in getting there. His machine breaks down, and it looks very much as if his rival would win the lady away, but when he finally does arrive, besmudged and grumpy, he jumps out of the car, and wins the girl. The young man, whom she had sent into the house on an errand, to go off alone.

**Drawing the Line** (Rex May 9).—The line was drawn by the social ambitions of the mother, who desired her daughter to marry a certain lord; but when her son expressed his love for a girl of a lower rank, she, in defiance of all conventions and a cross to her desires, she had summoned him home to marry him of to a heiress, but on the way he met a lady whose charms were more attractive than a fortune. He then changed his mind, and by playing the role of Juliet. Thus he renewed his acquaintance, and there was a simple marriage, with bitter parental opposition and absence. The play is a comedy, and is well liked by the parents in proud approval. In the course of time the noble lady grew tired of her brutal but titled husband and begged to come back to her mother. At the same time the son came with his actress wife, and the mother thought: The all-apparent truth home to the mother, as it does to the spectator, for it is a little drama of much dramatic strength and unity, bringing out at all points by simile and direct appeal, and comes to a happy ending. The setting is excellent, the quality and contain an excellent representation of a theatre. There are other interesting and noteworthy effects taken about train and road, on other points of the extravaganza.

The film is commendable in that it sets away from the spirit in depicting theatrical life, and shows us a true-hearted young woman in this vocation contrasted with the mercenary society of the theatre. Most of the scenes are well both in characterization and in bringing out the salient points of the drama.

**Jimmie, the Bold Buccaneer** (Gaiety, Mar. 9).—Jimmie has quite an unusual and exciting adventure in this film, and shows himself possessed of no small amount of business sense. He is betrothed to a young woman, a confectioner and is the owner of the Jimmie's chocolate factory. When Jimmie's parents leave for Morocco and Jimmie is left behind, he at once becomes a diligent student of maps and globes. One night he starts on his big adventure, and after a long and exciting main in a motor boat on the way to the African coast. When he arrives there he holds up a native and is thus enabled with change in his complexion to play the role of a dumb native. He is then rescued by a young girl, a captain's daughter, and she and he are captured by a cannibal chief. The distress and help goes the cannon. The day is saved and so are Jimmie's parents.

—Bill imagines that another man be chances to meet is a detective on his track. The other is like minded. After a series of strenuous adventures of some amusement, but of no particular wit, they are both disillusioned.

The last from Aberdeen (Lau. May 10).—A Parisian gentleman discovers his cook in a fit of temper, and the cook sits on the doorstep and weeps. In her place he hires a girl from the Scotch Highlands. She tries to teach him the Highland Fling, and takes him on a three-mile jaunt. Her energy proves too much for him, and the maid, weeping without, is once more admitted. It is a fairly well-played burlesque.

**Distribution** (Powers, May 11).—A rather strong problem situation is developed in the climax of this film, and with the exception of the note which the villain writes supposedly from the woman named Alice, the situation has been developed in a very convincing manner. It has been better held the purport of this note has been shown before it was, and had the writer been seen to compose it. When the woman in the film is betrayed by Richard, he discovered that her husband of six years had obtained possession of his child, she left him, taking their child, while one is left to imagine at the close of the picture that the husband was a young man, who decided to marry her before when he learned that his rival had discovered a formula of value. He obtained possession of both the girl and the process by which the rival had obtained the formula, and then left the rival to sink off on a tramp steamer bound for Australia. Six years later the rival made his way back, and found his betrayer living a successful and happy life on the product of the injuries he had done to the rival. He was to be drunk at the beginning of the film, but now it

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appeared to be a germ killer. The wronged man confronted the woman, who showed him the incriminating note from Alice, who had never existed. The wife had kept it carefully in a nearby desk all these years, knowing no one would ever find it. She had kept it as a piece of property to use in a motion picture about him. When she learned the truth about the man, she attended his meeting with her husband. Her husband, who had been told the whole incident, and she left him with the other man—an action which might be wrongly read upon the screen.

**The Land of Promise** (Imp. May 16.)—The producer has succeeded in bringing a great deal of atmosphere and many interesting scenes into this human and lifelike little tale of two Mexican squatters. With their horses and mules and a few chickens, they have sold goods on a donkey cart, they came into the land of promise. When the ranch owner learned that they were users of his land as an abode, he came to demand the rent. Later, while looking for work, the young husband turned the ranch owner's horse away from a bias, thus saving the ranch owner, but incurred the wrath of his wife. He made his way back to his wife and his foodless home. In desperation the wife went out to forage and stole a young calf from the ranch's stables. She was seen by one of the men, who imagined her to be a thief, and implicated in cattle rustling, and for whom there was a reward of a hundred dollars. With the others he followed her home, but when the ranch owner recognized the man who had saved his life he not only forgave the theft of the wife, but established the man's innocence. The story has been told with delightful realism and played with much sincerity and truth.

**The Star of Age** (Imp. May 11).—This little tale has been put on and acted with sympathy, and therein lies its interest and compelling qualities. While his grandson is at school, the old man sells shoestrings on the street. On one of these occasions he is arrested, and when the grandson hears of it, he takes the money from his bank and pays the fine at the police station.

C.  
 Let me do it (Imp. May 11).—This  
 is not without its humor, but the Com-  
 mons does not impress one as being quite  
 silly enough to fit the role. At the beginning it  
 appears as if he were the husband of the young  
 lady instead of her sweetheart. When her  
 mother's servant girl leaves, she decides that  
 Willie shall do the work, and leaving his work  
 at the office he goes over. Later he is  
 summoned to clean the house for dinner. Dis-  
 strenuous labors in this direction opens his  
 eyes, and he declares that there will be no mar-  
 riage for if he is unpecked now, what will he  
 be after marriage. The girl and her mother re-  
 spond with surprising celerity, and come to the  
 conclusion, here the condition that he shall not  
 drink or smoke is instantly removed with other  
 promises of freedom.  
 C.

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## FANATICAL OPPOSITION.

## Two Civic Societies Opposing the New Folk Ordinance.

The proposed Folk motion picture ordinance for Greater New York, referred to elsewhere in *THE MIRROR*, is being opposed by the Society for the Prevention of Crime and the Woman's Municipal League, both of which organizations are strong advocates of drastic official censorship.

A post card notice which The Woman's Municipal League sent broadcast, says:

"The sponsors of this ordinance admit that it is intended to prevent the official supervision of motion pictures before they are publicly exhibited—the only effective supervision possible. The only sponsors of the ordinance are the members, friends and salaried secretary of a voluntary, unofficial, self-constituted 'censor board' with no enforceable powers, which has been largely financed by the subsidies of a particular motion picture interest.

"About twenty large cities have found this so-called censor board so inadequate that they have installed some form of municipal inspection of motion picture films. In Chicago, San Francisco, and many other cities, motion pictures are being inspected before public exhibition by responsible municipal officials. New York should do the same. Refer your Alderman direct to The Woman's Municipal League headquarters for further information.

A bulletin sent out by the Society for the Prevention of Crime invite general opposition to the Folk ordinance on the ground, among others, that it shifts the burden of responsibility from the consolidated and easily located manufacturers to the widely distributed exhibitors. It points out the difficulty of securing legal evidence in places of exhibition, charges that the censorship of the National Board of Censors is merely perfunctory, and that the makers of films are at present in absolute control of the censors.

## CENSORING CAESAR'S DEATH

It appears that the refined moral sense of the Chicago policeman who censors motion pictures in that favored city was shocked and horrified by one of the vital scenes in the admirable Cines picture entitled *Brutus*, and depicting in ideal settings the conspiracy against Julius Caesar, his murder, the speech of Marc Antony and the victory over the revolutionary party. The particular scene cut out was the murder of Caesar and the absurdity of the policeman's ruling, so impressed a witty writer on the *Chicago Tribune* that he gave vent to the following lines:

"Great Caesar shall not die to-night."  
So spoke the censor in his might.  
"Maybe the Dago had to die,  
But you can't croak him here in Chi.  
Them pictures there has got to stop.  
See my badge; I'm the censor cop."  
Twas in a moving picture show  
In the Fine Arts Building a night ago.  
The De Luxe concern had gone to Rome,  
Made the pictures and brought them home.  
The film called *Brutus* was then displayed;  
The copper saw and was dismayed.  
When Julius Caesar fell once more  
And Pompey's statue ran with gore,  
Up rose the minion of the law and said:  
"The killing was too 'raw.'  
Chicago morals are at stake;  
If you run that film the law you'll break."  
A college "prof" came to protest.  
The censor threatened him with arrest.  
And when all pleadings proved in vain,  
The film was "cut" and run again.  
Without the assassination scene  
That had aroused the censor's spleen.  
The audience wondered why in—well,  
They wondered where great Caesar fell.  
A tragedian came to see the show;  
His face was gaunt, his gait was slow.  
"God wot," he said, "that such things be,  
I'm glad no censor censored me.  
I've played great Caesar over much,  
But never scorned the tragic touch.  
The bit of fat has been tried out.  
The censor—faugh! a clumsy lout!  
'Bathhouse John' and 'Hinky Dink'  
Would have done better, don't you think?  
It's enough to make a madman rave;  
Shakespeare'll turn over in his grave.  
Maybe the censor thinks he's right,  
But as for dramatic art—good night!"  
And still they censure the censor cop,  
Who said that the death scene had to stop.

## GROUP OF THANHOUSER STAFF.

The illustration elsewhere of a Thanhouse group, photographed after the production of a thrilling fire scene in *Tess*, includes the following players, commencing top row from left to right: Michael McCarran, electrician; David H. Thompson, Carl Le Vinea, director's assistants; Harry Spear, studio manager; Harry Marks (in Kaffir make-up); Charles Van Houten, head stage carpenter. From left to right, sitting, are Frank Champury, scenic artist; John Miller, chauffeur; William Reineck, artist; John Andren, carpenter, and Robert Newman, property man.

## STUDIO GOSSIP.

JOSEPH ALLEN, character man with the Essanay Eastern Stock company, was for ten years the champion fancy dancer of England. He has appeared in the support of Sir Henry Irving, and is said to be a perfect double for the famous English actor, J. L. Toole. Coming to America, he appeared at various times in support of such stars as McKee Rankin, Wilton Lack-

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aye, Julia Arthur, Francis Wilson and others. It is said that a curious mishap whitened Mr. Allen's hair in an hour's time. Stepping from a train in Alabama one night to get lunch, during a heavy downpour of rain, so the story goes, he happened to board the wrong train on his return and was not told of his predicament until the train was across the river. Here it stopped to let him off. He started back over the trestle and was overtaken by the express. Luckily the train stopped just as Allen was preparing to jump 100 feet below. Later he discovered that his hair had turned from brown to pure white.

MARTHA RUSSELL, who is once more appearing in Essanay films, is given great opportunity for splendid acting in a new subject just completed, entitled *Her Hour of Triumph*. The first two films Miss Russell will appear in are booked for early June release. *The Return of William Marr* and *Signal Lights*, the latter a thrilling railroad drama. Miss Russell's beautiful and costly wardrobe, one of the finest in the profession, will be greatly in evidence in these productions, and in a number of forthcoming features.

FRANK CRANE, according to Bert Adler, was the first independent photoplayer, except the "Thanhouse Kid," to appear personally before photoplay spectators. Recently it was stated in these columns that the honor was claimed by Billy Quirk of Solax. Mr. Adler, who booked the dates for the Thanhouse child player, writes that he also booked such dates for Frank Crane at about the same time, and he asserts that Crane and Marie were the initial Independents in this field.

WILL T. JONES, of the Lubin scenario department, made the congratulatory

speech on behalf of the hundreds of Lubin employees on Mr. Lubin's birthday, April 20.

VIOLETTE KELLY, a child actress seen in some of the Essanay Westerns, was given a reception at the Oakland Theatre, in Oakland, Cal., recently.

MARTIN J. FAUST has been appointed captain of the Lubin Baseball Club, which is anxious to play with clubs of other motion picture producing companies. "Bennie from Lubinville" is secretary and will attend to all challenges.

JACK HALLIDAY, one of the Lubin players, is also a photoplay writer, having to his credit the Lubin pictures *The Reformation of Kid Hogan* and *The Engineer*.

ORIN HAWLEY, the talented Lubin actress, is said to have displayed physical strength that was astonishing to at least one individual the other night. A burglar had entered her apartments at Broad and Girard Streets, Philadelphia, so the story goes, and Miss Hawley discovered him going through her jewelry casket. A struggle followed, in which the burglar came off second best. The butler heard the row and called the police, but it is not stated if the officers caught their man.

GENE GAUNTIER writes from Jerusalem that the Kalem players now operating in that vicinity under direction of Mr. Olcott are all well and happy. "Isn't it wonderful good fortune," she says, "to be in the Holy City during Holy Week?"

FRED W. HUNTLEY, of the Selig players in Los Angeles, has been put on the list of producers, and has of late directed several very clever films. Mr. Huntley has a fund of stories to tell of his varied stage career, briefly detailed in a previous *MIRROR*. Once with the Carleton Opera company, during the opening week in Detroit,

playing Captain Harleigh in *Claude Duval*, he had a military song, making his entry with eight extras as soldiers, whose business it was to line up in two rows behind him. The first night the soldiers were a credit to their captain, but the second night only one of the original eight appeared on the scene. Of this Mr. Huntley was blissfully unconscious; he made his entrance, the soldiers following like a bunch of sheep, the one lone original trying to marshal them into order. The house, even the musical director and chorus began to laugh, much to the discomfort of our captain, until finally some one in the bunch asked in an awful whisper, "Where the h— do we go?" "Get off!" ordered the captain, appreciating the situation. And they went, amid such a round of applause and laughter that the song was never sung.

## MOTION PICTURE NOTES.

A new picture house, the Prince, will open at Jacksonville, Fla., with independent service, so soon as alterations of building will warrant.

The American, of East Liverpool, O., has closed vaudeville season and opened with pictures May 6.

THE MIRROR's Wilmington, Conn., correspondent writes that the alleged "Titanic" views, as reviewed in *THE MIRROR*, satisfied nacked house. The summer uniforms of officers and light attire of passengers for April 1 in the picture were unnoticed by majority of audience.

At Oswego, N. Y., J. E. Cording has made over half of his dry goods store into a motion picture house, and will open in about a week.

Manager Milo Tift, of Ivesland, entertained the public school teachers of Oswego May 5 with the Durbar pictures.

At Dublin, Tex., a large crowd witnessed the formal opening, with motion pictures, of the Air-dome, which occurred May 1. The building is owned and managed by M. C. Wither. The seating capacity is 450.

The Gayety Theatre, Omaha, has put in the Rothapfel system for exhibiting motion pictures in a lighted room.

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## LITTLE THEATRE FOR CHICAGO.

Plans Perfected for Such an Enterprise Next Season—The Repertoire Announced.

CHICAGO, ILL. (Special).—It seems that Chicago is really going to have a Little Theatre next season. The meeting held by Little Theatre enthusiasts last Friday resulted in deciding the situation. It was decided to have a suite of rooms in the Fine Arts Building for a year, this suite to include an auditorium. The season will probably open in September.

The list of plays to be presented during the first eight months includes W. B. Yeats's *On Baile's Strand* and *The Shadow Waters*, W. W. Gibson's *The Stone Falls*, *The Ferry*, and *Womankind*, Schnitzler's *Anatole*, Maurice Brown's *In Thine High Places*, Strindberg's *The Outcast*, *The Creditor*, *The Stronger Woman*, and probably *The Lady with the Dagger*, A. D. Ficke's *Mr. Faust*, a modern adaptation of the Faust legend, with the first and last acts set in Chicago.

Of these plays eight are already in rehearsal by a tentatively selected company of fifteen, chosen by Maurice Brown from the members of the society. Plays in manuscript are being read so the local playwrights may have a "look in." It is stated that the Little Theatre will not cater to the fads; it will not represent any particular "uplift"; it will not present plays that have been especially written to "prove something" nor will it be the court of last resort for problem plays.

Maurice Brown, playwright and lecturer, is to be director, and he estimates that a season's expenses would be covered by \$5,000, exclusive of rent. Little enough, it would seem, even for a Little Theatre.

OTIS COLBURN.

## BUSINESS LEAGUE FOR AUTHORS.

An American counterpart of the Authors' Society of England and the Gens de Lettres and the Société des Auteurs Dramatiques of France is being organized by novelists, dramatists, and essayists in this country. The league, which is still only in tentative form, includes among its supporters John Burroughs, Ellen Glasgow, Rachel Crothers, Augustus Thomas, Rupert Hughes, A. E. Thomas, Cleveland Moffatt, Thompson Buchanan, Milton Royle, Ellis Parker Butler, Harvey J. O'Higgins, Will Payne, Samuel Hopkins Adams, Louis J. Vance, Professor W. M. Sloane, Arthur C. Train, Owen Johnson, Robert Grant, Winston Churchill, Hamlin Garland, Gelett Burgess, George Barr McCutcheon, Walter Pritchard Eaton, Will Irwin, Judson C. Williams, John Luther Long, Julian Street, Frederick Palmer, Franklin P. Adams, Arthur Stringer, Langdon Mitchell, Jack London, George Randolph Chester, and George Ade.

The proposed constitution and by-laws will be acted upon only after the canvass of the literary profession is completed. It provides for three bureaus—contracts and collections, legal service, and general information—to handle the business of the members. The object is to secure the rights of authors to second serialisation, translation, dramatisation, novelisation, punctuality of reading, of publication, and of payment. Excessive rates charged by literary agents, and inadequate royalties paid by publishers are also considered. It is to be a purely business organization, with no social appendages. Whether women are to be admitted to membership has not been decided.

## ADMIRABLE IDEA IN BOSTON.

BOSTON, MASS. (Special).—The actors in two of the companies now in this city have evolved an excellent scheme to assist a real charity, acquire exercise, and have a good time all at once.

Baseball nine have been formed at the Tremont and Boston theatres, and a series of games will be played at the American League grounds to decide the championship between The Spring Maid and The Fascinating Widow. The receipts will go to the Actors' Fund.

## STAGE SOCIETY ORGANIZED.

Articles of incorporation are to be filed for the Stage Society of New York, to be composed of prominent folk of society and the theatre.

The incorporators are Mrs. Benjamin S. Guinness, Mrs. William Astor Chanler, Harrison Rhodes, and J. Austin Strong, both playwrights; Henry J. Whigham, Mrs. Norman Hapgood, Miss Fannie M. Cottinet, J. B. Thomas, Henry G. Gray, Miss Constance Collier, and Rinaldo Stroppa-Qualla.

The idea resembles that of the Incorporated Stage Society of London. There will be various committees in charge of the reading of plays and their staging. The membership will be limited and the dues will be \$15 annually.

## BOSTON DRAMA LEAGUE ELECTION.

BOSTON, MASS. (Special).—The Drama League of Boston ended its first year with a meeting at the Plymouth, where the reports of the year were presented, showing that the work had met with success through the printed reports circulated concerning the new plays brought to Boston. The election of officers resulted in the choice of: President, Prof. George P. Baker, of Harvard; vice-president, Frances G. Curtis; secretary-treasurer, Howard J. Savage. The membership has increased to 2,650. The address of the meeting was made by Professor Baker, who pleaded for more freedom for dramatists.

BENTON.

## CUES AND CALLS

Dave Lewis, starring this season in the song farce, *Don't Lie to Your Wife*, has closed a successful tour. His next season will open early in August in Kansas City. The producing managers are Rowland and Clifford, and the past tour was under personal direction of Dave Seymour. The coming season will see the show with new scenery and new music.

Benjamin S. Horne and Kathleen Sullivan, of Mrs. Leslie Carter's company, were married at Butte, Mont., recently. Winnie Winters, also of the company, was bridesmaid.

There was much excitement last week in the \$20,000 fire in the Dagmar Apartments, Huntington Avenue, Boston. Hugh Cameron and several of the others in Hanky Panky were driven out by the flames.

A ten-pound daughter was born to Mr. and Mrs. Thomas C. Leary (George Leary Broughton) in London, England, on May 3.

Viola Guest, with The Enchantress, was entertained at a dinner after the performance in her home city, Reading, Pa., recently.

Palisade Park, over on the Jersey side, will open for the Summer on May 18 with many new features.

Dr. Morton Prince, the Boston physician who conducted the psychological experiments and wrote the book which gave the inspiration for *The Case of Becky*, was one of the eminent doctors called by Governor Foss, of Massachusetts, to consider the sanity of Rev. C. V. T. Richeson, the Baptist minister under sentence of death for murder.

The Taft League has closed its rooms in Young's Hotel, having gone out of existence. W. H. Walsh, the theatrical man, was press representative. As some 18,000 voters marked their ballots nine times instead of eight, thereby giving the State to Roosevelt, the work of the league was not overwhelmingly successful.

There promises to be a question of the place for the Lamb's Gambol when it reaches Boston. If the engagement of Julian Eltinge continues, as it looks now, the Boston will not be available. There has been some talk of using the Boston Opera House.

W. H. Powell, publicity manager for the Princess and Berchell theatres, Des Moines, Ia., has accepted a position on the St. Paul Dispatch for the Summer.

Three one-act plays by Maurice Maeterlinck are to be shown at the Little Theatre some time next season.

George Ade is being boomed as a possible Republican candidate for Governor of Indiana.

The Shuberts have acquired three additional lots back of the Hotel Astor, which will enable them to make their new theatre there much larger than originally planned.

H. G. Carlton has closed his season with Mrs. Leslie Carter. After a few vaudeville dates, he will go to Maine for a Summer vacation.

Lord Byron's marriage license, issued by the Archbishop of Canterbury in 1814 for the poet's wedding to Anna Isabella Milbanke, will be auctioned in London this month.

Lillian Albertson is a Suffragette, and has written for a paper the reasons why. She is scarcely of the militant variety, however.

## OBITUARY NOTES.

Harry Cummings, scene shifter, died on May 9 in his room in Brooklyn, of tuberculosis, believing that he had been forced to leave the Kings County Hospital.

Ernest Moore Allen died on April 30 at the Hospital of the Good Shepherd, Syracuse, N. Y. Mr. Allen was strong and athletic, but early this year his health began to fail, and on April 1 he went to the hospital. On April 22 a serious operation was performed, and from that time his decline was rapid. He was born at Nashville, Tenn., on Oct. 20, 1868. His boyhood days were passed at Clarkburg, Va., the home town of his mother, Martha Moore Allen. He early developed a roving spirit, and after graduating from a military school at Knoxville, Mo., made a number of sea voyages. In 1892 he gave exhibitions of fancy swimming in the public baths of England and Scotland.

Returning to this country he wandered out to Chicago, and went on the stage, touring with Western companies for a number of years. On April 16, 1895, he was married to Carrie West, actress, who survives. Mr. Allen's professional career was interrupted by the ill health of his wife, and for five years he gave up his stage work, and lived with her in the South. In 1900 they returned to the North, and since then he was identified with robust character parts in Texas, Arizona, and The Round-Up. Mr. and Mrs. Allen were known for their proficiency in swimming, and gave exhibitions at Palm Beach, Lake Placid, and elsewhere. Swimming having been made compulsory at Syracuse University, they took charge of that department in 1911.

Leslie La Pointe, once a performer with the Ringling and the Bells Brothers' circuses, died at the County Hospital, Milwaukee, on April 28, and was buried in the Potter's Field. She was fifty-two years of age. Efforts are being made to locate a son, who survives, and a daughter, Ethel, who married a Chinese, John Lang You.

John R. Sterling, Sr., part owner of *His Hopkins*, died in Detroit, Mich., recently, of heart trouble, aged fifty-five years.

George A. Hempel, actor, died at Gatesburg, Ill., on April 18, aged twenty-seven years.

John Farrington, once business manager of Augustus Daly's Theatre, London, England, died at that city on March 28, of apoplexy.

The Right Rev. C. W. Stubbs, Bishop of Truro, an eminent Shakespearean authority, died at his home near London, Eng., on May 8, aged seventy-seven years.

June 2d

Drama Day

1992 Feet

## The Midnight Wedding

An Electrical Engineer, whose love affair does not prosper well, attempts to gain revenge by means of a murderous and ingenious electrical contrivance. His diabolical plan is frustrated by the appearance of his mother. His heart is softened, and at the last tragic moment he tears his invention from the wall and thus prevents an explosion which would have killed his former sweetheart, his mother and himself.



Scenes from The Midnight Wedding.



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## Reviews of Licensed Films

(Continued from page 31.)

According to Law (Seiz. May 6).—The trials and the troubles which befall the average immigrant upon arriving in this country have been embodied in the groundwork for a number of dramatic incidents in this whimsical composition of humor and pathos. Upon arriving in New York Tony locates an old acquaintance, who conducts a fruit stand in the Italian settlement of the city, and renews his love affair with the daughter. The father leaves him in charge of the stand for a brief time, and Tony involves himself in a sufficiently large number of difficulties with policemen and other privileged characters to solidify again the fact that there are laws in this country which govern one's conduct. He decides to become an itinerant fruit vendor, so the daughter volunteers to accompany him to the City Hall to procure a dealer's license. Through ignorance of the language they obtain a marriage license instead, and this document Tony tucks to his vehicle. Everyone smiles upon reading it until it falls under the father's eye, and he becomes furious. A policeman pacifies him, however, and convinces him that Tony has all the qualities of a good husband. Tony consents to the union and the pair joyously depart. Why such sober title, however, should have been used in connection with this delicately drawn comedy of immigrant life is a puzzle. The drama is excellently acted, while the properties and the backgrounds have been selected with accuracy and an eye to the picturesque.

## MOTION PICTURE NOTES.

The Lyric Theatre, Chicago, becomes a motion picture house at the end of the Mariow-Sothern engagement.

Baltimore's elaborate sewage system will be shown in motion pictures. Wider aisles and exits are now required of the Toronto, Canada, motion picture houses. The Caslon Amusement Company, of Rochester, N. Y., will erect a new picture house in Lovell Avenue, near Annie Street; seating capacity, 400.

The Moore parade in Oakland, Cal., on Frontier Day, May 15, will be pictured in motion films.

The Novelty Italian vaudeville and motion picture theatre, 214 Bowery, was badly damaged by fire early last Saturday morning.

## VAUDEVILLE.

Another big bill at the Kansas City Orpheum May 5-11 was featured with a triple headliner. Louise Dresser, La Somnambula, and Fouchet's Fring Ballet held the places of honor and shared in the applause. Other acts were Chinko, Paul and Marmion Stone, Tuxedo Comedy Four, and Minnie Kaufman, all pleasing. The usual good bill at the Empress opened to big business and found ready favor. Joe Maxwell's Dancing Girls were the feature, winning enthusiastic applause. Others were Leo Sears, Lew Palmer, Madame Mella and Mons. Dorra, Adler and Arline, and Lew Welch and co.

That there is a tendency to present longer and more pretentious acts in vaudeville was exemplified by last week's bill at Keith's, Philadelphia. A Persian Garden, a boiled-down comic opera, lasting forty-five minutes and very picturesquely costumed, was one of the headliners that took. Anatol Pirendland wrote the score. The libretto was by Edgar Allen Wolf, and the leading roles taken by Kathryn Osterman, Louis Simon, Rose Madison, and Lyndon Law. Caesar Rivoli gave his splendid imitations, and Charles and Fannie Fannie gave a delightful entire called A Case of Emergency. The rest of the bill was composed of well-known acts.

Carter, the magician, is at the Pittsburgh, Pa., Lyceum this week and the following week. The Barrier is announced, which will close the season. Mrs. Tanqueray was the headliner of a good bill at the Grand last week and drew capacity houses. The Nichols Sisters also lived up to their reputations and created much merriment. The headliner for the present week is Trizie Frizana, and Mabel Tallaferrero and her co. are underlined.

## The Peril

Have you arranged with your exchange for a quick booking of the Imp's totally different Decoration Day release, "The Peril"? If not, do it this very day. It is a thousand-foot feature Imp—one that will thrill you and your patrons from head to foot. It is not like any Decoration Day release ever made by anybody. In "The Peril" (copyright 1912), King Baggot and a fine supporting company give you a real gem. Full particulars in "The Impet."

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### "Lady Audley's Secret"

(Copyright, 1912.)

For Thursday, May 16, the Imp has lined one of the most popular stories ever written—a story that millions have read and millions have loved. The more name, "Lady Audley's Secret," will pack your house when coupled with the name "Imp."

**Here's a Pippin Imp!**

The release of Monday, May 20, "A Cave Man Wedding" (Copyright, 1912), will give you the best laugh you ever got out of your system. It's another Baggot-imp. Watch Baggot change from a dapper boob to a most-astounding scrapper.

### "The Clown's Triumph"

(Copyright, 1912.)

Released Thursday, May 23. Another Imp drama that is clear out of the beaten path. Have you been noticing what a corking good variety the Imp has been giving you?

### The Saturday Split Imp

Released Saturday, May 25. One of the best "split" Imps ever produced, including "Views of Los Angeles" and "The Maid's Stratagem." Both copyright, 1912.

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NOTE.—William Bohn, Star Theatre, Wilkes-Barre, Pa., missed one number of the "Impet," so he telegraphed for it! It's the best moving picture newspaper on the map. Are you getting it?

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